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MIDDLE EARTH

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THE ROCKET'S BLAST COMICOLLECTOR NO. 123

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FRONT AND BACK COVERS BY STEVE FABIAN OF SCENES FROM "MAXOR OF CIROD"

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR
NOVEMBER, 1975

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

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CIRCULATION: 1600 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $5.00, 10 for $9.00, 15 for $13.00, 20 for $17.00
FIRST CLASS: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00

SINGLE COPY: Third Class-$1.25, First Class-$2.00

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 51, 52, 56, 57, 58, 78, 93, 94, 95, 96, 101, 102, 103, 106, 107, 109, 114, 116, 117, 119, 120, 121, 122

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #2, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: DAVID L. CARSON, JOHN ELLIS, DON ROSA, BOB SUSOR, MIKE McKENNEY AND MIKE ZECK.
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: DECEMBER 26, 1975
FEBRUARY 6, 1976

PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.

RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR $1.50 EACH FROM:
JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

#51-48 pages-Oddity Page by Ray Miller, "I Like Comics" by Russ Cochran, Space Ghost drawing by Jim Jones, article on collector George Swartz and more.

#52-52 pages-Horror cover by Dick Mosso, article on Superman TV show (one page), Oddity Page by Ray Miller, "Comic Books: A Study In Reality?" by William Parente, "Comicdom's Cult of Collectors" which shows old picture of Denny O'Neil & Roy Thomas, cover CAPT. MARVEL JR. #84 and more.

#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Marvel, Article on THE GREAT RADIO HEROES, and more.

#57-72 pages-John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages-Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#78-124 pages-Two color cover by Robert Kline of aliens, "Eyeing the Egos" by Jan Strnad, still from SPY SMASHER serial, full page Flash Gordon drawing by Reed Crandall, article on MIAMICON, Catwoman drawing by Don Newton, Comic Collectors Comments by Howard Siegel, Information Center by Ray Miller, and more.

#93-108 pages-Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.

#94-100 pages-color cover of Warlock by Gil Kane, "Critique", "Pulps" on WEIRD TALES, Information Center by Ray Miller, "Premium Classics" by Rex Miller, Comic Collectors Comments, "Cliffhangers" on THE MYSTERIOUS DR. SATAN, "The Williamson Collector", Captain Marvel by Don Newton and more.

#95-124 pages-Don Newton cover of Zorro, "Critique", SF IN REVIEW, Information Center, Comic Collectors Comments, "The Williamson Collector", "Pulps" on WEIRD TALES (conclusion), "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE and more.

#96-112 pages-Barbarian cover by Bob Juanillo, Capt. Marvel & Superman by Jim Jones, "Critique", "Premium Classics", Comic Collectors Comments, "The Williamson Collector", "Pulps" on THE SHADOW, more.

#101-84 pages-Bill Black cover of Capt. Marvel, article on old radio, "Critique", Comic Collectors Comments, Barry Smith drawing, Bill Black centerspread of an EC scene, Information Center, "Blackhawk" index, Frankenstein drawing by Don Newton, SF IN REVIEW, "The Williamson Collector", and more.

#102-104 pages-Color cover by Robert Kline of Nightmare and Sleepy, "Wood's World", "Williamson Collector", "Commando Cody, Sky Marshal of the Universe", Comic Collectors Comments, "Pulps" on DOC SAVAGE, Hannes Bok Portfolio, Information Center and more.

#103-124 pages-Full color cover by Morris Scott Dollens of an interplanetary scene, "Wood's World", "Focus On the N.Y. Con", Films Fantastique on THE FORBIDDEN PLANET, "Critique", SF IN REVIEW, "Pulps" on G-8, "The Williamson Collector", A look at Houstoncon, Flash Gordon page by Williamson from ad, Comic Collectors Comments, Information Center and more.

#106-124 pages-Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel Jr. art

#107-100 pages-Color cover of Capt. Marvel, "Cliffhangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World" with

#109-104 pages-Conan scene by Mike Zeck is cover, "An Evening With Leonard Nimoy", "Nostalgia, What Is That?", Comic Collectors Comments, Information Center, indexes to AMAZING ADVENTURES, TALES TO ASTONISH, TALES OF SUSPENSE, and more.

#114-80 pages-Cover by Berni Wrightson, Interviews with Carmine Infantino, Stan Lee and Roy Thomas, three page Namor strip by Mike Zeck; Ka-Zar and Conan illos by Mike Zeck, "The Williamson Collector", Information Center, indexes to tv's THE AVENGERS (1st season), THE MAN FROM UNCLE 4th season, the Atom comics, Dick Tracy four color index, Gyro, Daisy & Granma 4-colors index, and more.

#116-80 pages-Front cover of The Spirit by Don Rosa and the back cover of the Spirit by Mike Zeck, "The End of An Era" by William Parente, "EC Artist Collector", "Cinematically Speaking" on the Star Trek animation models, Dell Comics are Good Comics", Information Center by Don Rosa, tv's AVENGERS 3rd season, Barry Smith index, Capt. America comics #1-40, WILD WILD WEST 1st season, Sherlock Holmes sound films & more.

#117-84 pages-Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#119-84 pages- Front cover(Conan) and back cover (SF scene) both by Mike Zeck, long article on "SPACE: 1999" with many photos, article on Mike Zeck's coming pro work, article on Spirit TV movie, report on 1975 NY STAR TREK Con, PERTWILLABY PAPERS part 3, and regular features.

#120-88 pages-Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Revisited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages-Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare little seen Bode art.

#122-88 pages-Front and back covers of the Man-Thing by Mike Ploog, an interview with Rod Serling, an article on Rod Serling, an index to KOLCHAK:THE NIGHT STALKER, LOST IN SPACE index part one, a thirteen-page retelling of the STAR TREK episode "The Tholian Web" using over 30 stills, "MAXOR OF CIROD" part one, DELL COMICS column with part one of "Pogo" article, art by R.C. Harvey, and regular features.

DEALERS, TAKE NOTE!

THE RBCC IS FOR YOU TOO. ASK DEALERS SUCH AS BUD PLANT, BOB SIDEBOTTOM, LARRY CHARET, JIM TRUE AND OTHERS WHO CARRY EACH CURRENT ISSUE.

THE DEALER'S RATES ON CURRENT ISSUES ARE: 10 or more for $1.00 each, 20 or more 75¢ each, 50 or more 60¢ each.

THE DEALERS RATES ON BACK ISSUES (SUCH AS THE BODE' ISSUE, #121) ARE: 10 or more $1.10 each, 20 or more $1.00 each, 50 or more 90¢ each, 100 or more 70¢ each. IF YOU WANT TO ORDER ANY BACK ISSUES OTHER THAN THE BODE' ISSUE INQUIRE FIRST AS ONLY A COUPLE OTHERS ARE OF SUFFICIENT QUANTITY TO SELL WHOLESALE.

IT IS BEST TO ORDER CURRENT ISSUES PRIOR TO PUBLICATION SO THAT THEY CAN BE SHIPPED TO YOU AS SOON AS I RECEIVE THEM FROM THE PRINTER. AN RBCC IS CONSIDERED A CURRENT ISSUE UNTIL THE NEXT ISSUE IS PUBLISHED.

BLASTS FROM THE READERS
ANDY MANNING

EDITORIAL

ALTHOUGH THIS ISSUE HAS THE NEW FIRST CLASS SUB RATES, I WASN'T ABLE TO RAISE THE THIRD CLASS RATES YET, SO SOME OF YOU HAVE RECEIVED A TEMPORARY REPRIEVE. THE REASON I COULDN'T RAISE THE THIRD CLASS RATES IS BECAUSE THE POST OFFICE COULD GIVE ME NO IDEA HOW MUCH THEY'RE GOING UP AND THEY WON'T BE ABLE TO UNTIL THEY GET THE RATE SCHEDULES AROUND CHRISTMAS TIME. SO RATHER THAN RAISE THEM TOO MUCH OR TOO LITTLE AND CAUSE A LOT OF CONFUSION I DECIDED JUST TO WAIT.

PLEASE NOTE THAT THERE ARE NO AIR MAIL RATES LISTED AS FIRST CLASS MAIL NOW IS AIR MAIL AS THE SEPARATE CLASSIFICATION HAS BEEN DROPPED EXCEPT FOR MAIL GOING OVERSEAS. THIS IS WHY AIR MAIL SUBSCRIBERS RECEIVED THEIR COPIES FIRST CLASS THIS TIME AS THEY ARE NOW ONE AND THE SAME THING.

STILL ON THE SUBJECT OF MAIL, THE CANADIAN MAIL STRIKE HAS CAUSED ME UNBELIEVABLE HASSLES AS NO MAIL CAN BE SENT TO CANADA UNTIL THE STRIKE ENDS AS ANY THAT IS SENT WILL BE RETURNED. ALTHOUGH FIRST CLASS AND AIR MAIL SUBSCRIBERS IN CANADA GOT THEIR COPIES LAST MONTH, THE LESSER, SLOWER CLASS COPIES GOT CAUGHT BY THE STRIKE AND WERE RETURNED TO ME AND I HAVE TO WAIT UNTIL THE STRIKE UP THERE ENDS NOT ONLY TO SHIP THOSE OUT AGAIN, BUT ALSO TO SHIP ANY OTHER ORDERS I HAVE TO CANADA, INCLUDING THIS ISSUE SHOULD THE STRIKE HAVE DRAGGED ON THIS LONG.

BETWEEN LAST ISSUE AND THIS ISSUE OVER HALF A DOZEN BACK ISSUES OF THE RBCC SOLD OUT, INCLUDING THE SPECIAL STAR TREK ISSUE. ANYONE WHO STILL WANTED THAT ISSUE FOR THE ST MATERIAL WILL BE GLAD TO KNOW THAT IT WILL ALL BE REPRINTED IN A COLORFULL SLICK FANZINE TO BE PUBLISHED BY G.B. LOVE EARLY IN '76 TITLED "STAR TREK 76". IT WILL HAVE COLOR COVERS AND WILL BE PRINTED ON HIGH QUALITY PAPER.

STILL ON THE SUBJECT OF STAR TREK, I WILL BE ATTENDING THE "STAR TREK: HOUSTON" CONVENTION IN MARCH AND I HOPE TO SEE SOME OF YOU THERE.

THE TWO WEREWOLF STRIPS WHICH APPEAR IN THIS ISSUE WERE SUBMITTED TO ME INDEPENDENTLY AND MANY MONTHS APART. IT IS JUST COINCIDENCE THAT THEY SEEM TO FIT TOGETHER. THE ONE PAGER BY ALAN HANLEY IS THE FIRST WORK I'VE SEEN BY HIM IN A "STRAIGHT" STYLE AND I THINK IT'S QUITE GOOD.

REMEMBER "SUBJECTIVITY"? WELL, IT'S HAD A RATHER ROCKY ROAD IN TRYING TO GET DRAWN BUT IT HAS AT LAST FOUND A GOOD HOME IN THE FORM OF KERRY GAMMILL WHO DREW THE "CAGED ANIMAL" STRIP IN THIS ISSUE. SINCE IT HAS BEEN SO INCREDIBLY LONG SINCE PART ONE OF "SUBJECTIVITY" APPEARED, KERRY HAS AGREED TO START OVER COMPLETELY WITH THE BEGINNING. THIS TIME WE'LL FINISH IT FRIENDS. IF ALL GOES WELL WE SHOULD HAVE PART ONE IN THE NEXT ISSUE, AND THE SUBSEQUENT CHAPTERS IN EACH ISSUE FOLLOWING, WITH NO DELAYS. THE FINAL LENGTH OF THE STRIP WILL BE SIXTEEN PAGES. AT LAST, AT LAST...

THERE ARE MANY MORE SPECIAL ISSUES IN THE WORKS FOR THE RBCC. SUBJECTS PLANNED INCLUDE FILM ANIMATION (AS IN THE CARTOON TYPE), RAY BRADBURY, KING KONG AND OTHER SUBJECTS.

NEXT ISSUE WILL HAVE A REPORT ON THE JULY 1975 SAN DIEGO CON AS WELL AS AN ARTICLE BY GARY BROWN ON THE NEW PHENOMENON "HOWARD THE DUCK". THE ISSUE WILL ALSO HAVE A COUPLE RATHER SURPRISING COVERS. FUTURE ISSUES WILL ALSO HAVE MORE WORK BY STEVE FABIAN WHOSE COVERS ON THIS ISSUE ARE PERHAPS THE BEST I'VE PUBLISHED YET ON THE RBCC.

I'D LIKE TO WELCOME T.H. MILK TO MY STAFF OF REVIEWERS FOR "CRITIQUE". HE'S KIND OF A STRANGE GUY BUT I THINK YOU'LL LIKE HIM.

HOWARD SIEGEL'S COLUMN INEXPLICABLY MISSED THE DEADLINE FOR THIS ISSUE, THUS ITS ABSENCE. ONE ISSUE IT MISSED THE DEADLINE BECAUSE IT TOOK THE POST OFFICE TWO WEEKS TO SEND IT FROM NEW YORK CITY TO HERE.

SOME BAD NEWS FOR RUSS MANNING FANS. THE "TARZAN IN THE LAND THAT TIME FORGOT" STRIPS DRAWN BY MANNING FOR PUBLICATION IN ENGLAND (AND SOME BRITISH EDITIONS OF WHICH WERE BRIEFLY FOR SALE FROM ERB-DOM'S PUBLISHER, CAZ) MAY NOT APPEAR IN THE UNITED STATES AT ALL! IT SEEMS THAT ERB, INC. DOESN'T WANT DC TO PUBLISH THEM ON THE REGULAR CHEAP PAPER THAT COMICS ARE PRINTED ON (THE BRITISH EDITIONS ARE ON HEAVY WHITE PAPER WITH OUTSTANDING COLOR WORK ON THEM) AND DC IS NOT INTERESTED IN PUBLISHING THEM IN ANY OTHER FORMAT.

STILL ON THE SUBJECT OF RUSS MANNING, I'M PLANNING AN ARTICLE ON HIS "MAGNUS, ROBOT FIGHTER" COMIC FOR A NEAR FUTURE ISSUE AS I FEEL THAT UNDER HIM, THAT WAS THE BEST COMIC TITLE PUBLISHED IN THE 1960'S. HOW'S THAT FOR MAKING A STATEMENT SURE TO AROUSE IRE? I AM SERIOUS THOUGH.

* * * * * * * * * * * * * *

Dear Jim:

Two comments on last issue's CRITIQUE.

In my review of BATMANIA, I think I expressed amaze-

Drawing by Richard Corben

went at the combination of ability and desire to put out a decent fanzine on Batman. Don't know how this came out as it did, but the printed review got garbled either in my final typing or in your re-typing for publication. I'll gamble that you haven't saved my copy and blame it on you. After all, I did get the reviews to you not more than a day after deadline, so you had plenty of time to get it right! [EDITOR'S NOTE: UH, UH, I REFUSE TO COP TO IT. I TYPE THEM EXACTLY AS I GET THEM, AND UPON REREADING YOUR REVIEW THAT IS WHAT YOU SAID SO WHAT'S THE PROBLEM?]

Also, I was a bit discomfitted by seeing my review of the Menomonee Falls Guardian placed right after the rebuttal by Jerry Sinkovec of my Portfolio review. Some people might have gotten the impression that the second review was prompted by the rebuttal, which was certainly not the case. [I PLACED YOUR REVIEW RIGHT AFTER THEIR REBUTTAL TO SHOW THAT THERE WAS NO VENDETTA AGAINST THEM AS THEY HAD SEEMED TO THINK AS THEY HAD ALSO EXPRESSED DISPLEASURE OVER SOME SUPPOSEDLY ANTI-TCR COMMENTS I HAD MADE IN A FANZINE REVIEW A COUPLE MONTHS AGO. I FELT THAT PUTTING YOUR REVIEW AFTER THEIR REBUTTAL WAS APPROPRIATE SINCE YOU DIDN'T EVEN KNOW OF THE REBUTTAL UNTIL IT SAW PRINT.]

I'll stand by my description of the Wrightson drawing in the Portfolio as a "nothing". It isn't representative of Berni's work, and the Superman he drew doesn't hold true to the character itself. What I mean by this is that can you imagine this Superman dressed up as Clark Kent? Superman is an alien being with inate super powers; he doesn't say magic words to change form and he isn't the product of superb physical development. Dressing this figure up as Clark Kent would be strange; there just aren't that many mild mannered reporters who look like graduates of Muscle Beach.

I checked privately with two other comic art fans with quite a bit of expertise; they tended to agree with my assessment of the piece. If it was "picked out as the best thing in the book by nearly everyone who looked at it at the 1975 Seuling Con," as Jerry relates, then "nearly everyone" was typically a 12-16 year old super hero freak just turning on to Wrightson's work and love both superheroes and Wrightson indiscriminately.

Hell, I love Wrightson's work too; I just paid $250 for one of his originals for my collection! But to call this the best in the book totally ignores some very fine work by Meyers, Kinstler, Wildey, and others.

I guess my position can be summed up by saying that Street Enterprises puts out several very fine publications, but they should leave the Portfolio production to Russ Cochran and Middle Earth and one or two others.

Best,
Baxter Clifford
1441 N.E. 108th Street
Miami, Florida 33161

Dear Jim,

I hope you believe in better late than never. I've thought of writing since RBCC #110, but there was always something more urgent to do and/or I'd forget. But now, I finally made it.

"Films Fantastique" has started me thinking of my childhood in the 50's. I have hated monster/horror movies as long as I can remember, but my brothers loved them so that's what we saw at the movies & on TV. I remember one film had a huge tarantula in it; and one had a green? glow & a minister vanishing & I think the last one is the one that made me sick.

Enlightenment started several years ago when War of the Worlds was on TV. I was making a sandwich when I heard eerie music that froze me. Literally! I remembered that sound & it caused a crawling up & down my spine. Honest! I dashed into the living room & was in time to see the minister get zapped. Talk about deja vu! I'll sure tell the world those special effects were effective! I never forgot the music. Oddly enough, though I love SF I could never get interested in Well's stories.

My first issue of RBCC, #103, gave me a shock: I was surprised to recognize the ID monster. I hadn't remembered anything from that movie until I saw that picture. Then I remembered that I had nearly croaked when the monster first entered the spaceship & all you saw was footprints.

I really am too young to have read the pulps, and I don't remember any comics I read as a child, and I have always hated horror/monster movies. Nevertheless, I really enjoy RBCC; it's such a different & fascinating world. I'd much sooner give up comics than RBCC. All the articles are enjoyable & I particularly enjoy Don Rosa's style of nonsence writing. I may never get around to writing again, but rest assured I enjoy RBCC. Thanks for many enjoyable hours.

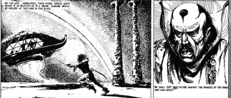
Cathy Czene
22327 W 8 Mile, Apt.840
Detroit, Mich. 48219

AND THANK YOU VERY MUCH FOR WRITING. YOUR LETTER, WHICH I CONDENSED HERE, WAS QUITE ENJOYABLE.

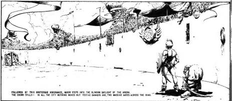
MAXOR OF CIROD

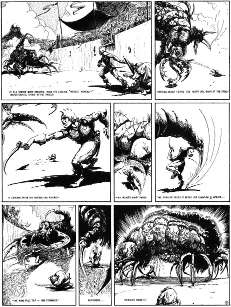
by JOHN ADKINS RICHARDSON

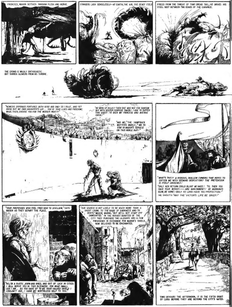
LAST ISSUE, IN PART ONE, WE WERE INTRODUCED TO THE SWORDSMAN MAXOR, OF THE PLANET CIROD, A RINGED PLANET EXISTING ON THE EDGE OF THE VAST ANDROMEDA GALAXY. MAXOR IS BODYGUARD AND LOVER TO THE PRINCESS AVLUV, AND ONE FATEFUL NIGHT AS ONE TASK IS SUPERSEDING THE OTHER, HE IS CAUGHT OFF GUARD BY THE HALF-MAN, HALF MACHINE MEN FROM ATRAPS. WHILE HE DEFEATS AND KILLS THREE OF HIS ATTACKERS, TWO OTHERS MAKE OFF WITH THE PRINCESS IN A SOUNDLESS AIRSHIP. TORRAG, THE PRINCESS' FATHER, IS INSENSATE WITH RAGE AT THE ATTACK.

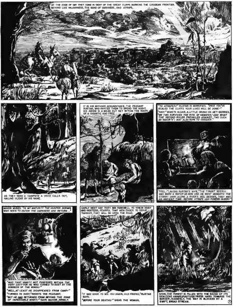

BUT TOO LATE... SOUNDLESSLY, THEIR VESSEL SPEEDS ALOFT. MAXOR IS AS HELPLESS AS IN A DREAM. ALARUMS WOULD BE USELESS AT THIS HOUR IN THIS PLACE.
"WE SHALL TEST YOUR FUTURE AGAINST THE NEMESIS OF THE RING. TAKE HIM HENCE!"

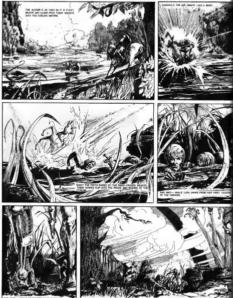
BUT TORRAG IS EVEN MORE OUTRAGED WITH MAXOR FOR ALLOWING IT TO HAPPEN! HE SENTENCES MAXOR TO THE RITE OF NEMESIS WHEREIN HE WILL FIGHT FOR HIS LIFE AGAINST A MONSTROUS CREATURE IN THE ARENA. HE IS ALLOWED A SECOND IN THE BATTLE, ALTHOUGH HIS AIDE TURNS OUT TO BE A HUMPBACK, ULGAR, WHO WAS JAILED FOR THE MURDER OF A FOOL WHO TAUNTED HIM. AND THEN THE FATEFUL TIME ARRIVES. NOW ON TO PART TWO!

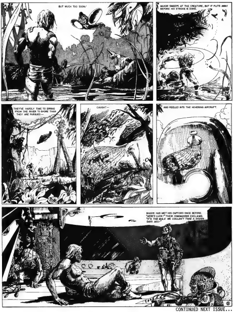

FOLLOWED BY THIS GROTESQUE HINDRANCE, MAXOR STEPS INTO THE BLINDING DAYLIGHT OF THE ARENA. THE CROWD STILLS— IN ALL THE CITY NOTHING MOVES BUT FESTIVE BANNERS AND TWO MASSIVE GATES ACROSS THE RING.


IT IS A HORROR MORE DREADFUL THAN ITS LEGEND. "PROTECT YOURSELF!" MAJOR SHOUTS, GIVING UP HIS SHIELD.
INSTEAD, ULGAR FLINGS THE HEAVY DISC RIGHT AT THE FIEND!
IT LUNCHES AFTER HIS RETREATING FIGURE—
—BY MAJOR'S SWIFT SWORD.
THE SING OF DEATH IS NEAR! OUR CHAMPION IS AFRAID—
—HE RUNS FULL TILT — AND STUMBLES!
RECOVERS...
STRIKES HOME!!!


FRENZIED, NAXOR SCYTHES THROUGH FLESH AND NERVE.
STINGERS LASH SENSELESSLY—AT EARTH, THE AIR, THE BEAST ITSELF
FREED FROM THE THREAT OF THAT DREAD TAIL, HE DRIVES HIS STEEL DEEP BETWEEN TWO EDGES OF THE CARAPACE.
THE CROWD IS WILDLY ENTHUSIASTIC... BUT TARROG GLOWERS FROM HIS THRONE.
"NEMESIS DISPENSES FORTUNES BOTH GOOD AND BAD! SO I RULE, AND YET KNOW NOT MY OWN DAUGHTER'S LOT... YOU'VE YOUR LIVES AND FREEDOM! WHAT, THEN, CHOOSE YOU FOR THE WORSER PART?!"
"NO WORD OF AVLUV? THEN SHE WAS NOT FOR RANSOM BUT WITH DEEPER PURPOSE TAKEN! I ASK TO SUFFER THIS QUEST: TO SEEK MY PRINCESS AND AVENGE CIRCO."
"AND ME," THE HUMPBACK MUTTERS WARILY, "ME TO STAY IN NAXOR'S SERVICE ON THIS NOBLE QUEST."
"WHAT'S THIS?! A HIDEOUS, SHALLOW CUNNING THAT HOPES TO SOFTEN ME WITH SEEMING DEDICATION? THE PRETENSION IS ITSELF UNSEEMLY!
"ONLY HER RETURN COULD BLUNT MY HATE! 'TIL THEN YOU HAVE YOUR WISHES —— AND BANISHMENT! BY MORNING'S GLOW, BE GONE! ONLY SO LONG HAVE YOU PROTECTION!"
HE SHOUTS: "MAY THE VICTOR'S LIFE BE BRIEF!"
"YOUR PROFESSED WISH FEEL FREE NOW TO DISCLAIM," SAYS NAXOR AS THEY DEPART THE PLACE.
"NO, I'M A RUSTIC, BORN AND BRED, AND OUT OF LUCK IN CITIES. I WILL SERVE YOU IN THIS BUSINESS FOR WHAT SMALL USE I AM... AS YOU GAVE UP TO ME YOUR VALUED SHIELD I COULDN'T USE, I HAND MY WORTHLESS SELF TO YOU."
"OUR SEARCH IS NOT LIKELY TO BE MUCH MORE THAN A SHORT CRAWL TO THE BAND OF DARKNESS AND TO DEATH," NAXOR WARNS. "BUT WE'LL NOT START OFF UNMOUNTED." IN THE ROGUES' QUARTER OF THE CITY THEY PURCHASE TWO ALGARS AND A FEW PROVISIONS IN EXCHANGE FOR NAXOR'S SHIELD, NOW BELIEVED TO BE ENCHANTED.
TIME DEVOURS THE AFTERNOON. IT IS THE FIFTH ORBIT OF LURA BEFORE THEY ARE BEYOND THE CITY'S GATES.


AT THE EDGE OF DAY THEY COME IN SIGHT OF THE GREAT CLIFFS MARKING THE CIRDDEAN FRONTIER. BEYOND LIES WILDERNESS, THE BAND OF DARKNESS, AND ATRAPS.
AS THEY SEEK A CAMPSITE A VOICE CALLS OUT, HAILING ULGAR BY HIS NAME.
IT IS HIS BOYHOOD ACQUAINTANCE, THE PEASANT RURTAR, WHO INVITES THEM TO SPEND THE NIGHT. HIS ABODE IS A MEAN HUT SET WITHIN THE ROOTS OF A GIGANTIC KAO TREE.
"TO ATRAPS?!?" RURTAR IS HORRIFIED. "ONCE YOU'VE SCALED THE CLIFFS YOUR LIVES WILL BE DONE!"
"HAH!" BOASTS ULGAR, A LITTLE DRUNK ON AET-BERRIES, "WE TWO SURVIVED THE RITE OF NEMESIS! AND WHAT THE SECOND RULER PREVAILED AGAINST, TWO SUCH AS MAXOR 'N' I MAY ALSO HOPE TO CONQUER."
"FOOL," LAUGHS RURTAR'S WIFE. "THE TYRANT SEGYLU WAS BORN A WATER-DEMON AND HE WENT BENEATH THE STORMY DARK ALONG A RIVER'S BED. BESIDES, THAT WAS AN ANCIENT TIME, BEFORE ATRAPS HAD POWERS QUEER."
MAXOR MUSES: "IN MY MATURITY THE HUNTER DORMIN WAS SEEN TO ENTER THE DARKNESS AND RETURN..."
"WAS THAT VANITY NOT PUNISHED WITHIN THE VERY DAY? FOR HE WAS TURNED TO DUST BY THE GODDESS OF THE WINDS!"
"WELL, AT LEAST HE DISAPPEARED FROM CAMP!"
"TURNED TO DUST," INSISTS THE PEASANT.
"BUT HE HAD RETURNED FROM BEYOND THE ZONE OF INMISTABLE NIGHT!" SAYS MAXOR, GRIMLY.
EARLY NEXT DAY THEY BID FAREWELL TO THEIR HOST AND HOSTESS, FEARFUL THAT MEN EAGER TO SERVE TARROG'S FURY WILL BE UPON THE ROAD.
"IT WAS GOOD TO SEE YOU AGAIN, OLD FRIEND," RURTAR SAYS.
"BEFORE YOUR DEATHS!" SIGHS THE WOMAN.
SOON, THE FOREST IS FILLED WITH THE SOUND OF ITS DENIZENS AWAKE; FUGITIVES PRESS HARD TOWARDS THE BORDER. SUDDENLY, THE WAY IS BLOCKED BY A SWIFT, BROAD STREAM.


THE ALGSAR IS AS TIMID AS IT IS FLEET. MAXOR AND ULGAR PROD THEIR MOUNTS INTO THE CURLING WATERS.
SUDDENLY, THE AIR SNAPS LIKE A WHIP!
AMIDST THE FROTH RAISED BY THE PANIC-CRAZED BEASTS, THEIR RIDERS SLIP INTO THE ROCKS AND BUSHES OF THE STREAM.
AND WAIT— WHILE LURA DROPS FROM HER FIRST ZENITH TO THE HORIZON.
AND WAIT— WHILE SEARCHERS PASS THEM BY.....
LONG, LONG AFTER THE FAINTEST SOUNDS OF DEPARTURE, WHEN THE VOICES OF THE FOREST HAVE RESUMED A FAMILIAR MURMER, THE CIRODEANS RISE CAUTIOUSLY FROM THEIR HIDING PLACE.


BUT MUCH TOO SOON!
MAXOR SWEEPS AT THE CREATURE, BUT IT FLITS AWAY BEFORE HIS STROKE IS DONE.
THEY'VE HARDLY TIME TO SPRING FROM THE RIVER TO SHORE THAN THEY ARE PURSUED —
CAUGHT —
AND REELED INTO THE HOVERING AIRCRAFT.
MAXOR HAS MET HIS CAPTORS ONCE BEFORE. "HERE'S LUCK!" THEIR COMMANDER EXCLAIMS. "IT'S THE MALE WE COULDN'T TAKE A DOZEN DAYS AGO!"

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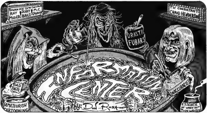


With his faithful consultant companions, the daring and resourceful Masked Writer of the Information Center led the fight for thoroughness and accuracy (?) into the early morning hours of work-filled nights. Nowhere in the pages of fan-magazines can one find a greater champion of purist devotion! Return with us now to those imaginative days of yesteryear! From out of the RBCC come the thunderous peck-pecks of the great typewriter, Royal-Standard! DON ROSA WRITES AGAIN!

Ah-HAH! Beat you! As soon as I read through the IC in last issue (yes, I always read the IC to see what new asinine things I've said) I spotted a few Drastic Fubars by my lil' lonesome. First I noticed that in my discussion of JUNGLE JIM comics I failed to mention the 4 COLOR issue that came out after the main Dell series, #1020. This'n was undoubtedly the #21 missing from the series when Charlton continued it. Charlton probably called Mr.Dalacorte up and asked how many JUNGLE JIMs they'd published and Mr.D said "oh yeah, we put out 21 of those rascals.", so Charley took it from there.

While we're on the subject of goofs that I spotted myself, I'll make an out-of-place mention of an error in the Basil Rathbone filmography. I listed "Adventures of Robin Hood" twice instead of listing "Adv. of Sherlock Holmes". What with those and "Adv.of Marco Polo" I got all twisted around. Pooor baby!

* In regards to my certainty that George Herriman was Caucasian, Dr.John Adkins Richardson wrote in that the hospital records for Herriman's birth (New Orleans, c.1880) show the mother as a "negro"! John says that Herriman was secretive about his past, avoided being photographed, was obsessed with wearing a hat constantly...all suggestive of a black person "passing" for white. If true, it would add considerable social significance to the Kat's masochism, sexual ambiguity (Krazy-Everyperson) & curious relationship to Offisa Pup. I had based my answer simply on the inside-rear-dustjacket-flap on the Grosset & Dunlap KRAZY KAT collection of a few years back, which seemed to clearly show Mr.Herriman as a white fella. Hmmm.

* John Fichel tells me that those two SHERLOCK HOLMES issues I listed last issue (#1 & 2 from Dell) probably don't exist, and that the passage in the Price Guide (that I'd looked at) refers to the 2 4 COLOR issues.

* Gary Helfrich has a number of additions to the artist indexes of the last IC. Here 'tis...

Alfred Alcala: HOUSE OF MYSTERY #225-227, UNEXPECTED #169, GIANT-SIZE CHILLERS #3, MAN-THING #14, GIANT-SIZE MAN-THING #3, KA-ZAR #8, CAPT.MARVEL #35, HOUSE OF SECRETS #100, WEIRD WAR #43, WEIRD WESTERN #32, "Tale of Two Cities"(Now-Age Book); Alcala DIDN'T have anything in the KONG #1 I listed, though he had a lil' masthead in all KONG issues.

Nestor Redondo had stuff also in HOUSE OF SECRETS #136, DARK MANSION #14, RIMA #7, UNEXPECTED #155, HOUSE OF MYSTERY #212, and "Dracula" and "Dr.Jekyll & Mr.Hyde"(Now-Age books).

* Sandor Conron recalled that recent re-emergence of good ol' Roy Raymond, TV Detective. Roy helped Superman "Search for the Impossible Man" in SUPERMAN #285.

* I answered a query last time about comic character super-heroes done in a Western motif (Terra-Man, Wander, etc.). Bill Black, artist & publisher of PARAGON and MACABRE WESTERN fan-magazine, sent me a list on an alternate subject: western heroes done in a super-hero motif, in other words, with secret identities. Here 'tis:
ME's Durango Kid (Steve Brand), ME's Lemonade Kid (Tex Mason), ME's Red Mask(Tim Holt), ME's Black Phantom, ME's Straight Arrow(Steve Adams); Atlas' Black Rider(Dr.Matt Masters), Texas Kid/Outlaw Kid(Lance Temple), Apache Kid(Alysvis Kare), Two-Gun Kid(Matt Hawk); DC's Johnny Thunder (John Tane), Trigger Twins(Walt & Wayne Trigger), Super-Chief(Flying Stag), El Diablo(Lazarus Lane), Nighthawk(Hannibal Hawkes); Dell's Lone Ranger(John Reid), Zorro(Don Diego de la Vega); Gleason's Black Diamond(Bob Vale); Charlton's Gunmaster(Clay Boone), Masked Raider; Ajax' Lone Rider, Masked Ranger, Super's Phantom Ranger, Prize's Black Bull(Dale Darcy), Bullseye, ACG's Hooded Horseman(Red Fraser), Masked Marvel(Chet Fairchild), Gunsmoke, The Whip(Johnny Lash), Nedor's Mystery Rider, White Rider, Wanted's Calamity Kate(Patricia Layne), Harvey's Black Cat(Linda Turner)...and OTHERS!

* And Ed Pippin comes through to answer an old question on the artist on the old "Mary Jane & Sniffles" strip...the early strips were signed by one Roger Armstrong and the style remained the same throughout the 40's.

ALL-TIME COMIC BOOK HALL OF FAME ====

Hmmm. I believe that all the RBCC readers have finished popping off about their favorite single comic books. I only received one nomination this trip: Mike France names SPIDER-MAN #96-98, the "drug issues" not approved by the Code.

Now let us press on with all possible dispatch (to quote a line from my all-time favorite movie). (?)

JERRY & MIKE and-slash-or MIKE & JERRY -- Menomonee Falls, Wis.
WHICH COMIC BOOK ARTIST HAS PUT OUT THE MOST WORK??? SAME FOR WRITER, LETTERER & COLORIST???

I doubt if anyone can really answer this with authority. The first artist who naturally springs to mind would be Jolly Jack Kirby, but I can't really swear that some unknown old Dell artist has Kirby beat twice over. George Tuska is certainly a ubiquitous artisan since the '30s, and through some great misfortune Mike Sekowsky is very prolific. I'm obliged to mention Unca' Carl...he sure did a lotta' stuff month in & out for 25 years for Dell & Gold Key. As for writers, we have a quartet of old-timers to choose from: Gardner Fox, Otto Binder, Robert Kanigher and Stan Lee. As for the other categories, who knows?

DAVID KLEES -- Newton Centre, Massachusetts.
CAN YOU LIST THE COMIC BOOK APPEARANCES OF THE PHANTOM???

Uh...didn't I already answer that one once? Maybe not...
ACE #11(Feb.'38) to #151(Oct.'49); FUTURE #1(June'40) to #4 (Sept.'40); FEATURE BOOK #20,22,39,53,56 & 57(1941-49); KING #51(May'41) to #117,119-147,156-159(wtr.'51); HARVEY COMICS HITS #51(Oct.'51) & #56(Apr.'52); HARVEY HITS #1(Sept.'57),6,12,15,26,36,44 & 48(Sept.'61); THE PHANTOM #1(Nov.'62) to #68+ (as #69); MANDRAKE #1-4(1966).

CAN YOU ALSO LIST THE COMICS FEATURING THE KATZENJAMMER KIDS???

I can but try! KATZENJAMMER KIDS #1(1947)-11 from Dave McKay, #12-14 from Standard), #15-27(1954 from Harvey). FEATURE BOOKS (McKay) #30,32,35,37,41,44('45-'46). And under the "Captain & the Kids" title: #1-32('47-52); SINGLE SERIES #1(2 editions); COMICS ON PARADE #31,34,37,40,43,46,49,52,56,59; 50TH ANNIVERSARY EDITION (1948); and a Dell 4 COLOR #881. On the semi-comic book side we have a 1903 color 10"x15½"50 pages, plus a 1934 b&w 8"x7½" edition numbered #1200. The Capt. & the Kids also appeared in TIP TOP COMICS but wot issues I dunno'. Same for their long run in ACE COMICS. Plus elsewhere?

DID A.C.G. EVER PUBLISH ANY COMICS BESIDES 'HERBIE','GASP', 'MIDNIGHT MYSTERY','ADV.INTO THE UNKNOWN','FORBIDDEN WORLDS' AND 'UNKNOWN WORLDS'???

Great Hook, yes! The American Comics Group was as proficient as the next funny book publisher back in the early-to-mid '50s. ACG organized in the late '40s and published a plethora of titles, including supposedly the first horror-story comic, ADV. INTO THE UNKNOWN (1948), which you mentioned. Just a few other ACG sets that I have in my collection are OUT OF THE NIGHT, OPERATION PERIL, SKELETON HAND, COMMANDER BATTLE & THE ATOMIC SUB, CLUTCHING HAND, SOLDIER OF FORTUNE, HA HA, GIGGLE, KILROYS, MAGIC AGENT('62), plus many other war, love, teen-age, funny animal, et.al. types of comics. Does anyone have a title index to ACG? I would very much like to run title indexes of various companies if there is anyone who has sat down and written any (y'might just spend a while reading your Price Guide for research). Hm?

THE CURRENT OVERSTREET P.73 LISTS A 'BEST OF DONALD DUCK' #30022-411, NOV.'64...WHAT WERE ITS CONTENTS???

I'm quite sure this was just another lil' slip. #30022-411 was the serial number on BEST OF DONALD DUCK & UNCLE SCROOGE #1, so that must be what this'n is. (If not, I'd sure like to know!!!) This edition reprinted two of the absolute top Barks stories, "The Old Castle's Secret"(DONALD DUCK 4 COLOR #189) and "The Golden Helmet"(DD 4 COLOR #408).

WHAT WAS THE FIRST APPEARANCE OF SUPER-ELF IN 'BOB HOPE' COMICS?

I useta' have that issue but not no mo'.

BOB HEUBERGER -- Glendale, New York.
ARE YOU FAMILIAR WITH ANY COMICS LISTED IN THE OVERSTREET GUIDE THAT DON'T EXIST??? I'VE BEEN LOOKING FOR 'OWL'#3, 'PHANTOM'#29, AND 'ALLEY OOP' #1-9 WHICH I'M TOLD DON'T EXIST.

Your choice of examples is excellent inasmuch as they illustrate three completely different cases. ALLEY OOP #1-9 do not exist under that title, and possibly not under any title. It used to be common practice for comic companies to switch titles or numbering systems around, or simply commence a title at some odd number for mailing rights, copyright privileges and who-knows-wot. Bob Overstreet might occasionally list earlier #s of a title which don't exist by scientific guesses and extrapolations, which seems to be a safe practice to me. At any rate, I couldn't begin to list all such titles. Then there's the case of OWL #3 which, like that Duck issue mentioned above, are lil' Fubars that creep into such a massive volume of 99 & 44/100 % correct data such as the su-PERB Price Guide. Other cases of nonexistent comics listed in the Guide which spring to mind are Red Circle's BLACK HOOD #1, KING-SIZE CONAN #2...grrrrr, that's a toffie to answer off the top of my red head; anyone who wishes to publicly humiliate Bob may send in a list of others. As for PHANTOM #29, this is an issue which (as correctly reported in the Guide) was left out of the course of a series through a sheer publishing error. Other such cases that I can think of off hand (or on hand, for that matter) are BLONDIE #176, ALL WINNERS #20, the afore-mentioned JUNGLE JIM #21, DRACULA #5, Gold Key's RIPLEY'S #3 plus all those MARCH OF COMICS (#187,196,211,226 & 339) and 4 COLORs(#1217,1228,1277,1292, 1314-1323,1325-1327,1329,1331,1334,1338-1340,1342-1347 & 1351-1353). I'd be interested to know of any others! Are there any non-existing lists of existing comics?(Or something like that?)(?)

COULD YOU LIST ALL THE ARTISTS TO WORK ON AIRBOY & HEAP STRIPS???

Uuh...Airboy: Fred Kida, Tony DiPreta, Bill Quackenbush, Dan Barry, Maurice del Bourgo, John Giunta, Bernard Sachs, Arthur Peddy, Carmine Infantino, D.Zolnerowich & Jack Sparling. Heap: Peddy, Sachs, Infantino, John Belfi, Mike Roy, Frank Bolle & Len Starr.

I'D LIKE TO SEE AN INDEX TO WHICH ISSUES OF 'PLAYBOY' FEATURED "LITTLE ANNIE FANNY" AND 'PENTHOUSE' WITH "WICKED WANDA".

You, too?

RICK MORRISSEY -- Framingham, Massachusetts.
I'VE HEARD THAT EARLY FAWCETT COMICS FEATURED A WESTERN HERO NAMED "RICK O'SHAY". IS THIS THE CHARACTER APPEARING IN STAN LYNDE'S LATER NEWSPAPER STRIP???

The Rick O'Shay appearing in Fawcett's WOW #1-5 back in 1941 was an American soldier of for-choon, and had absolutely no relationship with the Stan Lynde cowboy or the Hanna-Barbera Rabbit with the similar names.

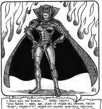
COULD YOU GIVE ME SOME INFORMATION ON THE "CAPT. & THE KIDS" THEATRICAL CARTOONS???

I could not give you some information on the "Capt. & the Kids" theatrical cartoons.

STEVE JOHNSON -- Boulder Creek, California.
COULD YOU INDEX ALL THE STORIES REPRINTED IN DC COMICS IN THE LAST 5 OR 6 YEARS, ESPECIALLY THE "GOLDEN AGE" MATERIAL???

Over the course of the last year or so, several other readers have asked me this same question -- but I just don't have the energy to undertake it. Mayhaps one of you ladies & germs in the audience?

COULD YOU PROVIDE ANY BACKGROUND MATERIAL ON THE CHARACTER "THE IRON MAIDEN" FROM TOWER COMICS???



I shall pull her dossier... BEEEE! (SLAP!)
"Iron Maiden -- name, age, place of origin all unknown. Called "Rusty"; height:5'6"; weight:120 pounds; eyes:blue; hair:red; complexion:fair; originally appeared as agent of "The Warlord", then as accomplice of "Dr.Death", later as free agent."

COULD YOU TELL ME THE REAL NAME OF AQUAGIRL AND A LIST OF HER APPEARANCES???

Her REAL name? Her real name was Tula (but she was played by Helen Twelvetrees). I seem to see Aquagirl turning up in AQUAMAN #33,36,40,41,43,46-48,55 & 56 as well as a back-feature in TEEN TITANS #30.

COULD YOU PROVIDE A LIST OF THE APPEARANCES OF THE DC HEROINE THE THORN???

"The Rose & The Thorn", the strip about Rose Forrest who fought crime while sleepwalking after her detective father Phil Forrest was murdered by the crime syndicate "The 100", appeared in LOIS LANE #105(Oct.'70) to #130(Apr.'73) with the single exception of Lois Lane reprint edition #113.

RUSSELL CONDELLO -- Rochester, New York.
PLEASE GIVE ME ALL THE INFO YOU HAVE ON GILL FOX.

Sure. Just give me a moment to call my contact at the CIA. ...okay, now. Gill Fox, born 1915, artist/writer/editor. In 1934 Gill worked on Popeye & Betty Boop cartoons for the Fleischer Studios. His syndicated strip work includes:"Ching Chow"('34),"Jeanie"('52-'54),"Wilbert"('54-58),"Bumper to Bumper"('52-63),"Side Glances"('61-on). Fox worked for the Jacquet shop in '35, the Chesler shop in '36-37, & the Quality shop in '40-42. Mr.G worked for DC on filler material in 1935-'36, did similar work for Chesler & Centaur comics from '36 to '39; for Quality comics he did covers, Death Patrol, Poison Ivy, Slap Happy, Wun Cloo, Sportrait ('39-43), and Granny Gumshoe, Torchy, Candy ('46-52); for Fiction House he did Slap Happy Sam in 1941, plus Archie for MLJ in 1950. And that's all the feds would give me.

TOM RADER -- Morgan Hill, California.
WHAT DO THE SPLASH PAGE CODES IN OLD ALL-AMERICAN BRAND COMICS MEAN???

Codes on the splash designated the title & issue that the strip in question was originally written & drawn for. AA-55, FC-100, SC-82, meant ALL-AMERICAN #55, FLASH #100 & SENSATION #82. As some stories were scrapped, others delayed, stories were finally published almost always out of order. There was one catch-all code for strips like Atom, Cotton-Top Katie, etc. that could be used in any title...this was OH-3, OH-17, etc.

WHATEVER HAPPENED TO SAM ROSEN???

Old comic-book letterers never die, they just * away. (I can't think of a clever pun for the *.) Sam? You out there Sam?

WHO IS MICHAEL ESS WHO INKED 'X-MEN'#53 OVER BARRY SMITH???

Hm. Possibly Mickey Demeo, alias Mike Esposito? I don't really know. Why don't we ask Sam Rosen? Sam? Sam?

I'D LIKE CHARACTER INDEXES FOR 'COMIC CAVALCADE','STAR SPANGLED', 'MORE FUN'.

COMIC CAVALCADE #1-29::
Flash:#1-29.
Green Lantern:#1-29.
Wonder Woman:#1-29.
Wildcat:#1 & 2.
Black Pirate:#1,2,7.
Ghost Patrol:#1 & 2.
Scribbley:#1.
Red Tornado:#1 & 7.
Mutt & Jeff:#2-12,14-28.
Leave It to Binky:#29.
Red,White & Blue:#1,2,5-7,11,12.
East-West Story:#8 & 9.
Johnny Everyman:#10-14.
Just a Story:#15-29.
Hop Harrigan:#3-9,11-26.
The King:#3 & 4.
Gay(?)Ghost:#4.
Sargon:#3-5,14.
Atom:#22,23 & 28.
Black Canary:#25.
American History:#3,8,10.
Fat & Slat:#9.
Minute Movies: #1 & 2.
O'Malley: #4,5,20,21.
Etta Candy: #7.
Foxey Fairy Tales:#15-20.
Natural History:#13.

STAR SPANGLED #1-130::
Star Spangled Kid:#1-86.
Tarantula:#1-19.
Capt.X: #1-7.
Newsboy Legion: #7-64.
Guardian:#7-57,59-62.
Robotman: #7-82.
TNT & Dan: #7-23.
Liberty Belle: #20-68.
Robin: #65-130.
Mercy:#83-90.
Armstrong:#1-6.
Capt.Compass: #83-130.
Manhunters: #94-121.
Dover & Clover:#96.
Penniless Palmer:#6, 8-69,71-77,79.
Super-Sleuth McFoozy: #26,27,31-34.
Ghost Breaker:#122-130.
Tomahawk:#69-130.
Fed Agent:#91-93.

MORE FUN #52-107::
Biff Bronson:#7-67.
Sgt.O'Malley:#7-72.
Lt.Bob Neal:#7-63.
Radio Squad:#7-87.
The Spectre:#52-101.
Dr.Fate:#55-97.
Superboy:#101-107.
Bulldog Martin:#7-55.
King Carter:#7-54.
Wing Brady:#7-52.
Lance Larkin:#64-70.
Green Arrow:#73-107.
Aquaman:#73-107.
Johnny Quick:#71-107.
Congo Bill:#56-67.
Clip Carson:# 68-76.
Dasmo:#53-79.
Dover & Clover: #93-100, 102-107.

RICHARD CENTOLA -- ?
WHICH ISSUES OF 'MORE FUN' & 'ADVENTURE' COMICS HAD MORT MESKIN ART ON THE "JOHNNY QUICK" STRIP???

Approximately: MORE FUN #76-107 and ADVENTURE #103-131.

KEN ZENSON -- Great Falls, Montana.
WHO WERE THE ARTISTS WHO DREW THE FEATURE "ACE POWERS" WHICH APPEARED IN 'SILVER STREAK' #3-6???

There are signs in the faces of Ace Powers of Harvy Anderson - but faces are the worst thing to go by when identifying art, because artists try to follow the style of their predecessor on main characters. Also, often the main characters in a strip are by the "originator" or are photostats of old figures done by the "originator", while the rest of the strip is by ghost artists or assistants. This has applied in particular to Superman, Lois Lane, Capt.Marvel and especially Capt.Marvel Jr. where Raboy photostats were used long after he left the strip. So, back to Ace Powers -- the art could be most any shop people: Ann Brewster or Clement Weisbecker often assisted Anderson. Hmmm.

WHO DID THE ART ON AIRBOY IN 'AIRFIGHTERS' #5???

Probably either Fred Kida or Bill Quackenbush; it's too early to be Dan Barry or Tony DiPreta or John Belfi.

JEFF GORELL -- Hammond, Louisiana. Dell Comics Are GREAT Comics!
WHAT NON-REPRINT FEATURES APPEARED IN 'THE FUNNIES','CRACKAJACK' & 'POPULAR' COMICS UP TO ABOUT 1941???

Let us examine each of these titles at the heighth of their non-reprint periods: in FUNNIES #53(Mar.'41) we had original strips of Phantasmo, Rex - King of the Deep, Black Knight, Sky Ranger, John Carter of Mars, Speed Martin & Mr.District Attorney, all c S.S.Gallender 1941. In POPULAR #70(Dec.'41) we have original stuff in The Voice, Marvel Man, Hurricane Kids, Masked Pilot, Gang Busters, Prof.Supermind & Son, and Wally Williams. And during the CRACKAJACK run we had The Owl, Stratosphere Jim, Clyde Beatty, Crusoes, Bob & Bills, Keeto, plus the Ellery Queen strip that Jim Hatton was so irate about a few weeks ago.

ART SCOTT -- Palo Alto, California.
HOW ABOUT AN INDEX OF THE APPEARANCES OF DAN TURNER, ROBERT LESLIE BELLEM'S GREAT HARD-BOILED DICK OF THE PULPS???

(Watch your language -- this is a family magazine!) I got the word from pulp-expert-supreme Bob Weinberg that he doubts if ANYBODY could do an index of Dan Turner's appearances since the rascal was so prolific in his activities. Ol' Dan appeared regularly in SPICY DETECTIVE, SPEED DETECTIVE, PRIVATE DETECTIVE, SPEED MYSTERY, HOLLYWOOD DETECTIVE, and still others, often 2 or 3 stories per issue, or the entire issue.

RAY ELLIOTT -- Richmond, Virginia.
COULD YOU GIVE ME ANY INFORMATION ABOUT THE "WHISPERER"???

The house ads for Street & Smith's new WHISPERER pulp read: "The Whisperer!--NOT a Chinaman!--Not a modern Robin Hood!--NOT an adventurer looking for excitement!--NOT a myth or a ghost!--NOT a silly theorist! HE IS--a good, two-fisted, hard-hitting American cop who gets his man. A cop who knows that there are often too many loopholes for the crook, and who tries, first of all, to bring justice about by fair means, BUT, when fair means fail, then he uses other means. BUT--HE GETS HIS MAN!" The Whisperer started off in his own short-lived title, and then retired to the rear pages of WIZARD, and the pulp whose star he was an imitation of, THE SHADOW. In reality, The Whisperer was young police commissioner James"Wildcat"Gordon, a flashy dressing (green plaid suits, yellow shoes) who by night became the drab innocuous Whisperer, another crimefighter who worked outside the law as a fugitive from the law himself. He was less than 5½ feet tall, used a silenced automatic and a Shadow-type laugh to wage war on the underworld.

3Y2(9ZY)4B?
ER... AH...
3X2(9XZ)4A?
UH... ER...
2X3...

the ~~BOOB TUBE~~ TELEVISION

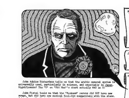
TV HALL OF FAME =====
Mike Franze nominates that TV classic, the 2 part "Fugitive" conclusion. John Day has gone wild over "Space:1999"(which I've found lacks nothing except a lil' American pizzazz) and names the opener "Breakaway" episode, plus those last 2 episodes of "The Prisoner".
Robert Kitley's favorites were "It Takes a Thief"/"Touch of Magic"(with Bette Davis) and "Mannix"/"Murder Is the 5th Gear"(Elsa Lanchester).
And Mike Shonk names "The Questor Tapes" and "Ellery Queen"(pilot) TV movies, plus "Star Trek"/"Let That Be Your Last Battlefield" and the "M*A*S*H" episode of Feb.4,'75 (I think that was the one where Hawkeye was courtmartialed for punching Frank inna' eye.

You'da thunk that my "Kolchak:The Night Stalker" index of last issue would've been my most accurate yet inasmuch as, for the first time, my data came direct from the official ABC fact-sheets sent to their affiliate stations. However, it's easy to see that ABC realizes what little care the unwashed masses have for episode titles since several of mine were incorrect. At any rate, these corrections came in from Charles Seeley, Mike Shonk and DC scripter Dave Michilinie(an ol' Louisville boy): Episode titles= #3:"They Have Been, They Are, They Will Be"; #6:"Firefall"; #10:"Energy Eater"; #11:"Horror In the Heights"; #13:"Primal Scream". As for my credit list, Paul Playdon produced the first 2 episodes, but the remainder were produced by Cy Chermak; the primary director of photography was Roland Browne, with a few episodes also photographed by Alric Edens. Film editors:Robert Leeds & Ted Rich; costumes:Bill Jobe; editing supervisor:Richard Belding; music director:Hal Mooney; assistant director:David Hawkes; unit production manager:Robert Gariego; theme:Gil Melle; music:Gil Melle, Jerry Fielding & Luchi de Jesus.

And Len Wolinsky of Toronto hadta' walk all the way to the American border for mail service to send these last missing "Time Tunnel" titles -- #12:"Death Trap"; #16:"Revenge of Robin Hood"; #17:"Kill Two By Two"; #20:"The Walls of Jericho"; #21:"Idol of Death"; & #27:"Merlin the Magician". So THAT index is complete.

TV SERIES WITH RECURRING VILLAINS -- Sander Cohron tells me that the new "Starsky & Hutch" has Fat Rolly as a reg'lar dastard. I myself have noticed that "Hawaii 5-O"'s new season has brought back Harold Gould as Honore Vashon, a vengeful convict that McGarret sent up a few seasons back in a 3-parter; also, just last night on "The Six Dollar Man"(or wotever) I saw Monte Markham return as the folly bionic Barney Miller, not quite a villain - just a lil' misled.

STEVE, MEET YOUR NEW PARTNER. A BIO-TRANSISTORIZED AGENT.
the $67.50 MAN.



John Adkins Richardson tells me that the arabic numeral system is universally used, particularly in science, and especially in Japan. Significance? The "6" on "6th Man"'s chest actually WAS an 8!

John Fishel tells me that the "Monkees" reruns did NOT have new songs, but did have new musical Kool-Aid commercials with the stars. John also adds that, in regards to my Orson Welles TV index, Orson was a host on the "Kopy Kats"...and Mike Tox tells me that Orson also starred on the 1956 "Out of Darkness" documentary(narrator), the 10/26/70 "Rowan & Martin's Laugh-In", and ('natch) the "American Film Institution's Salute to Orson Welles" of 2/17/75.

Several people (Baxter Clifford, Craig Henderson, etc.) gave me the details on the old "Honeymooners" series that I was ignorant about last issue. Circa 1953, "The Honeymooners" was a 15 minute skit on "The Jackie Gleason Show"; as it grew in popularity, the segment grew to a half-hour of the hour variety show, and it is these ½ hour segments that have become the separate "Honeymooners" syndicated series. At any rate, the evolution of the old "Honeymooners" series seems identicle in essence to that of the more recent one.

As for TV series which spawned paperback book series, Ed Eaton mentions these additions: "Bonanza"(1), "Kung Fu"(4), "Young Rebels"(2), "Most Deadly Game"(2?), "Gunsmoke"(4), "Land of the Giants"(2), "Then Came Bronson"(1); and another came to my mind - how could I forget "Lost In Space"(1).

Bob Reed has been decorated for duty above & beyond the call of duty! He sent me a detailed list of TV actors who have starred in the most TV series (to add to my list of last issue). If anyone is curious for the particulars of any of these credits, lemmee' know, and I'll enumerate them. The champ, Harry Morgan, has been in 8 different series (I slipped & said 7); Doug McClure has done 6, not 5 - this also goes for Brian Kieth, Chuck Connors & Lloyd Bridges. These folks have been regulars in 5 series each: James Franciscus, Jim Backus, Noah Berry Jr., Carol Burnett, Tim Conway, Bob Denver, Bernie Kopell, Paul Lynde, Ernest Truex & Dick Van Dyke. And...well, the "4 Series" gang is just too numerous to mention! Lotsaven!

Sander Gonzon sent in this list to answer the query about TV series with trading card series to match --
"FBI"(36); "Addams Family"(66); "Superman"(66 - 2 editions);
"Flying Nun"(66); "Combat"(132!); "Laugh-In"(77); "UNCLE"(55);
"Brady Bunch"(88); "Get Smart"(55); "Lost In Space"(55);
"Daktari"(66); "Gilligan's Island"(55); "McHale's Navy"(66);
"Beverly Hillbillies"(66); "Monkees"(3 sets of 44); "Mod Squad"(55);
"Batman" 5 series: A(44),B(44),puzzlebacks (55), decoders(38), ~~(66)~~; "Gomer Pyle"(66); "Munsters"(72); "Outer Limits"(?);
"Hogan's Heroes"(?) "Partridge Family" (3 sets of 55); "Joe 90"(?);
"Planet of the Apes"(66); "Star Trek"(?).

Jack Steinman tells me of yet another Garry & Sylvia Anderson marionette TV series: "Joe 90", concerning a 12 year-old whose father invents a machine to give a person special knowledge &, therefore, skills for a limited period of time. The machine is used on son Joe who then performed "Mission:Impossible" type stuff. Like other Anderson series, this one had connected with it trading cards, "Dinky Toys"models and a British comic strip.

I was asked (futilely I might add) about a pamphlet entitled "The Pogo Primer for Parents : TV Division". Walter Rodgers & Dr. Jerry Howell described it for me -- published in 1961 by the Dept. of Health Education & Welfare, this volume of Walt Kelly wit & wonder "carefully applies concepts of mental health & child rearing embodied in the findings of the 1960 White House Conference on Children & Youth." The pamphlet was a guide for parents who were concerned with their children's TV watching habits. Good stuff.

Man! Wotta' bunch of additions on the TV section. Did you ever wonder why my TV section often seems to garner the most attention? I figger it's on accounts', although TV is undeniabley the world's most popular medium, very little attention is paid to its history; there are numerous publications dealing with comic-art history, & sheds of monotonous movie-history books -- but to my knowledge, RBCC (& Craig Henderson's stuff) is about the only place one can find a semi-intelligent discussion of vintage TV; And possibly the ONLY PLACE ON EARTH that offers the public indexes to TV series (inasmuch as the networks consider that material, for some reason, to be top-secret information). Let's hear it. Man! Hurrah!

MIKE OGTO -- Berkeley, California.
WHAT NETWORK TV SHOWS HAVE HAD THE DUBIOUS DISTINCTION OF BEING CANNED THE QUICKEST???

Interesting question. We recently have seen "The Montefuscos" & "Fay" succumb after 5 or 6 showings; last year saw "Khan" run 4 weeks, "Archer" ran 6, "Texas Wheelers" go for 4, "Kodiak" go after 5, "The New Land" drop at 4. Back in 1966 we witnessed the brisk demise of "The Immy Grimes Show" after 4 weeks. However, how many of us can claim the status symbol of having been watching ABC on Wednesday, Feb.5, 1969 from 8:30 to 9:00 PM for the shortest running series in TV history: "Turn-On", cancelled at approximately 9:01 PM, Feb.5, 1969? I was there! How 'bout you?

JOHN VIDSAL -- ?
HOW ABOUT AN INDEX OF EVERY WESTERN SERIES SINCE THE ADVENT OF TV (WITH # OF EPISODES, YEARS, NETWORK & STARS)???

!!! Wha-* Are you INSANE??? Have you lost your mind??! Whadiyasome kinda' NUT??? (I know I am. Turn to the index section!)

PAUL SHUTTER -- Galesburg, Illinois.
EXPLAIN TO ME WHAT HAPPENED IN THE LAST EPISODE OF "THE PRISONER" -- JUST WHO WAS #2???

Ah...my all-time favorite series! Who was #1? This series dealt symbolically with man's dehumanization of man, so I can only offer my personal interpretation - one that I agree with. You might recall that when Patrick McGoohan unmasked #1, we saw the face of -- Pat McGoohan! Were I to wax eloquent and theorize as to what this meant, I'd say that there is ultimately only ONE person who can control whether we individually become "a number" or remain individuals - and that is ourselves. In the final summation, we CAN control our destiny if have the power of will. (How's that?)

MIKE FRANCE -- Winter Haven, Florida.
DO YOU HAVE ANY DETAILS ON THE CBS BROADCAST BASED ON "CASINO ROYALE" IN THE '50S??? OR THE PROPOSED "COMMANDER JAMAICA" (BASED ON JAMES BOND)TV SERIES, OR THE BOND RADIO SHOW???

All I know of the "Casino Royale" show was that it was aired on CBS (10/21/54)and starred Peter Lorre as LeChiffre & Barry Nelson as James Bond; it was an episode of the CBS series "Climax". In 1956, producer Henry Morgenthau hired Ian Fleming to script a pilot for this series concerning a Commander James Gunn's adventures in Jamaica. The show never came off, but Ian turned his script into his "Doctor No" novel. Similarly, Fleming wrote a number of scripts for a 1958 James Bond series for CBS (that never came off, either) and Ian turned some of THOSE scripts into "Risico","From a View To a Kill",& "For Your Eyes Only", Bond short-stories. And the Bond radio show, yet another aborted effort, was supposed to have run 52 half-hours on ABC radio in 1965-66.

WAS THERE A 'DOC SAVAGE' RADIO SHOW IN THE 30S???

That's what I understand, but I'm told it's rare & I can't find out a thing about it!

ED EATON -- ?
WHAT WAS 99'S NAME, IF ANY, ON "GET SMART"???

I believe this may have been revealed during Max & 99's wedding when they visited 99's mother, but I can't recall it. Anyone?

JIM SANDS -- Enid, Oklahoma.
WHAT CAN YOU TELL ME ABOUT "HIGHWAY PATROL"???

Just that this syndicated series ran 156 episodes, some color, between 1955 & '59, ½ hour. One of the all-time most successful syndicated shows, it starred Broderick Crawford as Lt.Dan Mathews of the California Highway Patrol. ...10-4? 10-4!

GREG ROBERTSON -- Des Moines, Iowa.
WHAT INFO DO YOU HAVE ON "87TH PRECINCT","THE NEW BREED",

My dossiers: "87th Precinct":30 ep.; hour; 1961-62; NBC; based on stories by Ed McBain; Det.Carella:Robert Lansing; Det.Haviland:Greg Walcott; Teddy Carella:Gina Rowlands; Kling:Ron Harper; and ~~Meyer Meyer~~:Norman Fell. A police show, of course.
"The New Breed"; 36 ep.; hour; 1961-62; ABC; about a select squad of LA police who employ all the new scientific methods; Lt.Price Adams:Leslie Nielsen; Sgt.Vince Cavelli:John Beradino; Pete Garcia:Greg Roman; Joe Huddleston:John Clark; (a QM Production).

HOW COULD RICHARD WIDMARK PLAY "MADIGAN" ON A TV SERIES WHEN THE MADIGAN CHARACTER WAS KILLED IN THE TV-MOVIE PILOT???

Maybe we should ask Glenn Ford. His Thomas Holvak character died in the "Family Holvak" pilot-movie. But then, Holvak was a man of the cloth, and eligible for special fringe-benefits from the All-Mighty.

DAVID KIBBURG -- Mt.Vernon, Ohio.
WHAT WAS THE NAME OF THE TV SHOW IN WHICH MARIETTE HARTLEY PORTRAYED THE WIFE OF A TV SHERIFF???

That was "The Hero"; 16 ep.; 1966-67(debut:9/15/66)NBC; ½ hour "sit-com"; Sam Garrett:Richard Mulligan; wife, Ruth: Mariette Hartley; son, Paul:Bobby Horan; neighbor, Burton Gilman:Joey Baio; Burt's dad, Fred:Victor French. Sam Garrett, known to millions as TV's intrepid & dashing "Jed Clayton, US Marshal!" was in truth a klutzy family-man - and there you have a basis for a "sit-com".

DO YOU RECALL AN EDUCATIONAL SERIES WHERE A PROFESSOR TOOK A YOUNG GIRL TO A LAND WHERE FANTASTIC FORMS TAUGHT HER THE IMPORTANCE OF WORDS???

No. And that's a mighty unimportant word for an answer.

JIM SANDS -- Enid, Oklahoma.
WHEN DID "LET'S MAKE A DEAL" FIRST APPEAR ON TV?? WHAT DOOR WOULD YOU CHOOSE??? WHAT DOOR USUALLY HAS IT??? WHAT WOULD YOU WEAR???

??? Well, "LMAD" debuted in 1965 on NBC, but switched to its ABC home on 12/30/68, with the nite-time version premiering on 2/7/69. I don't know which door I'd choose, or which door usually "has it", but I wouldn't go on a show where I'd hafta' dress up like an idiot! I mean if they wouldn't let me on in my usual Donald Duck outfit, who needs 'em!

SHERILL BLAND -- Reno, Nevada.
CAN YOU FIND ANY INFORMATION ON A TV SERIES CALLED "DANGER ISLAND" STARRING FRANK ALETTER???

Hm...wasn't that the live-action segment on the Saturday morning Hanna-Barbera "Banana Splits Adventure Hour"?

MOVIES☆

MOVIE HALL OF INFAMY ==.== The all-time WORST movies -- Mike France nominates "Man With the Golden Gun","The Clones" & "Operation Kid Brother".
And Robert Kitley, a devote Agatha Cristie fan, names a number of movie adaptions: all of the Miss Marple/Margaret Rutherford movies("Murder She Said","...At the Gallop",& "...Most Foul"; as well as the recent "Murder On the Orient Express" which he claims "because of Albert Finney and the movie's confused moods and motives", in general a poor adaption of a great book.

Mike Appel sent me a further list of movies scored by composer John Barry:
"Mr.Moses"('65), "Dutchman"('67), "Mary Queen of Scots"('71), "The Public Eye"('72), "Alice's Adv.in Wonderland"('72), "A Doll's House"('73), "Glass Menagerie"('73), "The Tamarind Seed"('74), "The Dove"('74), "Love Among the Ruins"('75), & "Day of the Locust"('75).

Mike Tox has some additions to make:
2 more Jack Elam flix: "Knife For the Ladies"('74) and TV-movie "Daughters of Joshua Cabe"('72).

Another Richard Lester directorial effort: "Juggernaut"(of course!) And -- the actor in the ape suit in Laurel & Hardy's "Swiss Miss" was Charles Gamora (I'd thought that was the name of a certain jet-propelled monster Japanese turtle). Gamora was the same stellar performer who portrayed the gorilla in Lugosi's "Murders In the Rue Morgue"!

And Mike Goto embarrasses me by pointing out that I'd forgotten the John Boorman-directed-movie: "Zardoz"! Ouch.

MIKE GOTO -- Berkeley, California.
COULD YOU PRINT AN INDEX TO ALL OF ALFRED HITCHCOCK'S MOVIES?

You betcha'! I hold Hitch in almost the same regard I hold Carl Barks! So stand back...
(All these movies are DIRECTED by Hitch, except those with "*" on which he did some other kinds' work...assistant director, sets, etc.)
1921:*Call of Youth, *Great Day of Hugh Ford, *Princess of New York, *Tell Your Children; 1922:*3 Live Ghosts, Number 13 (unfinished), *Always Tell Your Wife, *Woman To Woman; 1923:*White Shadow; 1924:*Passionate Adventure; 1925:*Blackguard, *Prude's Fall, Pleasure Garden; 1926:Mountain Eagle, The Lodger; 1927: Downhill, Easy Virtue, The Ring; 1928:The Farmer's Wife, Champagne; 1929:Harmony Heaven, The Manxman, Blackmail; 1930:Elstree Calling, Juno & the Paycock, Murder(Mary); 1931:Skin Game; 1932:Rich & Strange, Number 17; 1933:Lord Camber's Ladies, Waltzes From Vienna; 1934:The Man Who Knew Too Much; 1935:39 Steps!; 1936:Secret Agent, Sabotage; 1937:Young & Innocent; 1938:The Lady Vanishes!; 1939:Jamaica Inn; 1940:Rebecca, Foreign Correspondent!; 1941:Mr.& Mrs.Smith, Suspicion; 1942:Saboteur!!; 1943:Shadow of a Doubt!, Lifeboat!; 1944:Bon Voyage, Adv.Mal Gache; 1945:Spellbound!; 1946:Notorious!!; 1947:The Paradine Case; 1948:Rope!; 1949:Under Capricorn; 1950:Stage Fright; 1951: Strangers On a Train!; 1952:I Confess; 1954:Dial M for Murder!, Rear Window!!!!; 1955:To Catch a Thief!; 1956:The Trouble With Harry, The Man Who Knew Too Much!!!; 1957:The Wrong Man; 1958: Vertigo!; 1959:North by Northwest!!!!!, Wreck of the Mary Deare (replaced during production); 1960:Psycho!; 1963:The Birds!!!; 1964:Marnie; 1966:Torn Curtain; 1969:Topaz; 1972:Frenzy!

JIM SANDS -- Enid, Oklahoma.
HAVE YOU ANY IDEA HOW MUCH "AROUND THE WORLD IN 80 DAYS" HAS GROSSED???

Speaking only with regards to American (& not foreign) distribution, that flicker has become about the 30th most successful movie in history, earning around $24,000,000.00 during the last 19 years. Now compare that to the most successful movie which has earned probably 4 times that much in less than ½ year; you know - the one about the great large fish.

DAVID KILMER -- Trivoli, New York.
HOW ABOUT A COMPLETE LIST OF ALL THE SHORT SUBJECT WINNERS OF THE ACADEMY AWARDS???

Allright...but stupidly I don't have AA data for the last 6 years (I never put a GREAT deal of stock in those awards... all I know is what I like...& I haven't kept track of 'em).
Also, I'm assuming you mean the winners of the animated cartoon categories (there are several other "short subject" awards).

1932:Flowers & Trees(WDP)
1933:3 Little Pigs(WDP)
1934:Tortoise & Hare(WDP)
1935:3 Orphan Kittens(WDP)
1936:The Country Cousin(WDP)
1937:The Old Mill(WDP)
1938:Ferdinand the Bull(WDP)
1939:The Ugly Duckling(WDP)
1940:The Milky Way(MGM)
1941:Lend a Paw(WDP)
1942:Der Fuehrer's Face(WDP)
(Donald Duck's finest hour)
1943:Yankee Doodle Mouse(MGM)
1944:Mouse Trouble(MGM)
1945:Quiet Please(MGM)
1946:Cat Concerto(MGM)
1947:Tweetie Pie(WB)
1948:Little Orphan(MGM)
1949:For Scent-Imental Reasons (WB)
1950:Gerald McBoing-Boing(UPA)
1951:2 Mouseketeers(MGM)
1952:Johann Mouse(MGM)
1953:Toot Whistle Plunk & Boom (WDP)
1954:When Magoo Flew(UPA)
1955:Speedy Gonzales(WB)
1956:Mr.Magoo's Puddle-Jumper (UPA)
1957:Birds Anonymous(WB)
1958:Knighty Knight Bugs(WB)
1959:Moonbirds(Harrison)
1960:Munro(Film Rep.)
1961:Ersatz(Herts-Jon)
1962:The Hole(Brandon)
1963:The Critic(Col.)
1964:Pink Phink(UA)
1965:Dot & the Line(MGM)
1966:Herb Alpert & the Tijuana Brass Double Feature(Par.)
1967:The Box(Brandon)

I do seem to recall that Walt Disney Productions has finally made a "come-back" in recent years (as if they ever "went") and has been winning Oscars for the Pooh cartoons and "It's Tough To Be a Bird".

MIKE FRANCE -- Winter Haven, Florida.
HAVE YOU ANY IDEA WHO DID THE STUNT SKIING FOR GEORGE LAZENBY IN "ON HER MAJESTY'S SECRET SERVICE"??? OR STUNT DRIVING (ON 2 WHEELS) FOR "DIAMONDS ARE FOREVER"???

A fella named Heinz Leu was Lazenby's double in OHMSS, though I'm not sure if he also did the skiing; Leu was probably called in for scenes where Bond had to fав-down-go-boom or such. I'm told that the stunt-driving in DAF was by famous thrill-show performer Joey Chitwood, though I prefer to think it must have been Jesus Christ -- did you ever notice that said car went into that narrow alley on the right 2 wheels, and emerged from the opposite end on the LEFT 2 wheels?! Yeah, boy.

I KNOW WHAT REAR PROJECTION IS, BUT WHAT'S FRONT PROJECTION??? AND WHERE CAN I GET STILL KEY SHEETS???

Front projection is like rear, except(obviously)the image is projected from the front like a normal film in a theater. I don't know how they prevent the image from splashing over the actors -- but it produces a better result than projecting the backgrounds from the rear of the screen backdrop. What are "still key sheets"? Guides to identify scenes shown on lobby cards for a theater's edification? Maybe? I sure don't know where you'd get those rascals in ANY case!

INDEX SECTION...

WALT DISNEY'S COMICS AND STORIES #31-60

Abbreviations: DD = Donald Duck; HD&L = Huey, Dewey & Louie;
MM = Mickey Mouse; MN = Minnie Mouse; G = Goofy; BP = Black Pete.
M&F = Morty & Ferdy; LBW = Li'l Bad Wolf(& Zeke);
BB = Bucky Bug; 7D = 7 Dwarfs; LH = Little Hiawatha;

I wish I could identify WDC&S artists other than, of course, Carl Barks and Walt Kelly work -- but no one (including the Disney Studios?) seems to know who any of these artists/writers were.

All Donald Duck stories prominently co-star Huey, Dewey & Louie.

Very few of these strips other than MM serials have titles; I have christened such un-named stories with my own titles, trying to do so in a manner such that readers might be able to identify old strips by memory of plot or subject matter. * = my own title!

#31: (vol.3,#7)-April 1943 68 pages cover:DD,HD&L (Kelly)
DD Sundays & dailies (throughout issue) 10 pages
LH Sundays " " 5 "
"DD's Victory Garden"* (Carl Barks' 1st WDC&S DD strip!) 10 "
"Sammy Seal Earns His Name" (text & illo) 3 "
"Friend Owl" (Sundays) 10 "
"The Medicine Man" (rebus text)(MM,G,MN) 3 "
"Helping the Red Cross" " " (DD,MM,G,Pluto) 2 "
"Bellhop Detective"(part II) (MM) Sundays 13 "
"Victory Vehicles" (text & illo) (G) 3 "
war insignia, MM Hollywood Chatter, puzzle, contest; in all 6"

#32: (vol.3,#8)-May 1943 68 pages cover:DD (Kelly)
"DD's Lucky Rabbit's Foot"* (Carl Barks) 10 pages
extraneous MM Sundays (throughout issue) 7 "
LH Sundays " " 8 "
"The Kids See the Circus" (rebus text)(MM,MN,M&F) 3 "
DD Sundays 11 "
"Trombone Trouble" (text & illo) (DD) 2 "
"Bellhop Detective"(part III) (MM) Sundays 12 "
"Toni's Gift" (text & illo) 4 "
war insignia, MM Hollywood Chatter, contest, puzzle, MMovie 8"

#33: (vol 3,#9)-June 1943 68 pages cover:DD,MM (Kelly)
"DD the Lifeguard Meets JAWS"* (Carl Barks) 10 pages
extraneous MM Sundays (throughout issue) 7 "
LH Sundays " " 9 "
DD dailies " " 10 "
"Bala" (text & illo) (DD,Joe Carioca) 2 "
"The Gremlins" (Gremlins stories are NEW material) 2 "
"Bellhop Detective"(part IV) (MM Sundays) 10 "
"Mickey's Eggplants" (rebus text) (MM,MN) 3 "
"Bolivar's Bit" (text & illo) "
war insignia, MMMC, contest, puzzles, etc. in all 8 "

#34: (vol.3,#10)-July 1943 68 pages cover:DD,Gremlins(Kelly)
"DD's Good Deeds"* (Carl Barks) 10 pages
"Clara Cluck" Sundays (Jiminy Cricket) 10 "
extraneous MM Sundays (throughout issue) 5 "
"How to Play Golf" (text & illo) (G) 2 "
LH Sundays 4 "
"Gremlin Gus & the Widgets" (Walt Kelly) 2 "
"Bellhop Detective"(part V) (MM Sundays) 9 "
"Fourth of July Fun" (rebus text) (DD,MM,MN) 3 "
"The Cold-Blooded Penguin" (text & illo)(Pablo) 4 "
war insignia, MMMC, contest, puzzles, etc. in all 8 "

#35: (vol.3,#11)-August 1943 68 pages cover:DD,HD&L (Kelly)
"DD at the Limber W Guest Ranch"* (Carl Barks) 10 pages
extraneous MM Sundays (throughout issue) 11 "
"The Gremlins Sabotage a Chair"* (Kelly) 2 "
DD Sundays & dailies " " 10 "
"La Pinata" (text & illo) (3 Caballeros) 2 "
"Winner Loses" (rebus text) (MM,MN,M&F) 3 "
"The Mystery of the Old Mill" (text & illo) 4 "
"Bellhop Detective"(part VI) (MM Sundays) 11 "
war insignia, MMMC, contest, puzzle, MMovie, etc. 8 "

#36: (vol.3,#12)-September 1943 68 pages cover:DD,HD&L(Kelly)
"The Mighty Trapper" (DD)(Carl Barks) 10 pages
"Cousin Bertie" (Sundays) (Clarabelle Cow,Horace) 10 "
extraneous MM Sundays (throughout issue) 3 "
"Contrary Condors" (text & illo) (DD) 3 "
DD dailies (throughout issue) 13 "
"Night Prowlers" (rebus text) (MM,G) 3 "
"The Gremlins' Air Power"* (Kelly) 2 "
"Back to School" (text & illo) (MM,M&F) 3 "
"Love Trouble"(part I) (MM Sundays) (MN,G) 10 "
war insignia, MMMC, puzzles, contest, etc. 7 "

#37: (vol.4,#1)-October 1943 68 pages cover:DD,HD&L(Kelly)
"School Days" (DD)(NOT by Carl Barks) 10 pages
"Bertie the Jinx" (Sundays) (Clarabelle,Horace) 10 "
extraneous MM Sundays (throughout issue) 2 "
"DD & the Gorilla" (text & illo) 3 "
DD dailies " " 10 "
"The Gremlins Meet a Mouse"* (Kelly) 2 "
"Mickey's Joggerfy Game" (rebus text) (MM,MN,M&F) 3 "
"Snooky's Pocket" (text & illo) 3 "
"Love Trouble"(part II) (MM Sundays) 14 "
"Food Will Win the War" (nifty propaganda) 1 "
war insignia, MMMC, puzzles, contests, etc. 8 "

#38: (vol.4,#2)-November 1943 68 pages cover:DD,HD&L(Kelly)
"Good Neighbors" (DD,Mr.Jones) (Carl Barks) 10 pages
"Panchito" (Sundays) (Clara Cluck) 10 "
extraneous MM Sundays (throughout issue) 5 "
"Goofy's Hallowe'en" (text & illo)(MM,Joe Carioca) 4 "
DD dailies (throughout issue) 10 "
"The Gremlins & the Condiments"* (Kelly) 2 "
"Cure for Cats" (rebus text) (MM,G) 3 "
"Commando Duck" (text & illo) (DD) 2 "
"Love Trouble"(part III) (MM Sundays) (MN,G) 11 "
war insignia, MMMC, contest, puzzles, activities, etc. 9 "

#39: (vol.4,#3)-December 1943 60 pages cover:DD,HD&L(Kelly)
"Salesman Donald" (Carl Barks) 10 pages
"Bucky Bug" (Sundays) 10 "
DD dailies (throughout issue) 10 "
"Meet the Winner" (text & illo) 3 "
"Gremlin Gus Sabotages a Pipe"* (Kelly) 2 "
"Pluto Saves the Day" (rebus text) (MM,G) 2 "
"Rubber Zoo" (text & illo) (G,MM,HD&L) 3 "
"Love Trouble"(part IV) (MM Sundays) (MN,G) 11 pages
war insignia, MMMC, contest, puzzle, activities, etc. 5 "

#40: (vol.4,#4)-January 1944 60 pages cover:DD,HD&L(Kelly)
"Snow Fun" (DD) (Carl Barks) 10 pages
"BB's Amusement Park"* (Sundays) 10 "
extraneous MM Sundays (troughout issue) 5 "
"Lion's Luck" (text & illo) 2 "
DD dailies " " 9 "
"Gremlin Gus Sabotages a Ping Pong Ball"* (Kelly) 2 pages
"Donald's Unexpected Ducking" (rebus text) (DD,HD&L) 2 "
"Do Unto Others-" (text & illo) (DD,HD&L,MM,G,M&F,MN)3"
"MM in the Land of Long Ago"(part I) (Sundays)(G) 9 "
war insignia, MMMC, contest, puzzles, etc. 6 "

#41: (vol.4,#5)- February 1944 60 pages cover:DD,MM(Kelly)
"The Duck in Iron Pants" (Carl Barks) 10 pages
"BB's Treasure Trove"* (Sundays) 10 "
DD dailies (throughout issue) 10 "
"Stuffy's Picnic" (text & illo) 2 "
"Gremlin Gus Sabotages the Kitchen"* (Kelly) 2 "
extraneous MM Sundays (throughout issue) 5 "
"Table Manners" (rebus text) (DD,HD&L) 2 "
"Winter Sports" (text & illo) (MM,MN,M&F) 2 "
"MM in the Land of Long Ago"(part II) (Sundays) (G) 9 "
war insignia, contest, puzzle, MMMC, etc. 6 "

#42: (vol.4,#6)-March 1944 60 pages cover:DD,HD&L (Kelly)
"Kite Weather" (DD) (Carl Barks) 7 pages
"BB & the Ant Pirates"* (Sundays) 8 "
extraneous MM Sundays (throughout issue) 10 "
DD dailies " " 17 "
"First Aiders" (text & illo) (MN, Pluto) 2 "
"MM in the Land of Long Ago"(III(Sundays) (G) 11 "
war insignia, contest, puzzle. 3 "

#43: (vol.4,#7)-April 1944 52 pages cover:DD,7 Dwarfs(Kelly)
"Three Dirty Little Ducks" (DD) (Carl Barks) 10 pages
"BB, Pioneer"* (I can't tell if 10 "
"Little Minnehaha" (LH) these are Sundays) 8 "
extraneous MM Sundays 3 "
"The Treasure Hunt" (text & illo)("Fantasia"cast) 2 "
DD dailies (throughout issue) 5 "
"DD and the Seven Dwarfs" (Walt Kelly) 3 "
"In a Jam" (rebus text) (DD,HD&L) 1 "
"MM in the Land of Long Ago"(IV)(Sundays) (G) 7 "
war insignia 1 "

#44: (vol.4,#8)-May 1944 52 pages cover:DD (Kelly)
"The Mad Chemist" (DD) (Carl Barks) (!!!) 10 pages
"BB & the Sand Fleas"* 10 "
"Little Minnehaha & the Wildcat"* (LH) 10 "
DD dailies (throughout issue) 6 "
extraneous MM Sundays " " 3 "
"The Victory Garden" (text & illo) (M&F,MM) 2 "
"MM in the Land of Long Ago"(V) (Sundays) (G) 8 "
war insignia, contest(Kelly) 2 "

#45: (vol.4,#9)-June 1944 52 pages cover:DD,7 Dwarfs(Kelly)
"Rival Boatmen" (DD,BP) (Carl Barks) 10 pages
"BB and the Junkville Drought"* 10 "
"Dopey's Birthday"* (7D & Thumper) 8 "
DD dailies (throughout issue) 10 "
"The Plastic Inventor" (text & illo) (DD,MM) 2 "
"Money Makers" (rebus text) (MM,M&F) 1 "
"MM On a Secret Mission"(part I) (Sundays) 8 "
war insignia 1 "

#46: (vol.4,#10)-July 1944 52 pgs. cover:DD/war bonds(Kelly)
"Camera Crazy" (DD) (Carl Barks) 10 pages
"BB, Undercover Cop"* 10 "
"Little Minnehaha's Suitors"* (LH) 10 "
MM & DD Sundays & dailies (throughout issue) 1 MM, 7 DD
"Tiger Trouble" (text & illo) (G,MM,MF,DD) 2 "
"MM On a Secret Mission"(part II) (Sundays) (BP) 8 "
war insignia 1 "

#47: (vol.4,#11)-August 1944 52 pages cover:DD,TD (Kelly)
"DD's Fighting Falcon"* (Carl Barks) 10 pages
"BB On His Uncle's Farm"* 10 "
"The Seven Dwarfs & the Wicked Witch" 10 "
DD & MM Sundays & dailies (throughout issue) 6 DD, 2 MM
"Dog Days" (text & illo) (Pluto,MMF) 2 "
"MM On a Secret Mission"(part III) (Sundays) (BP) 8 "
war insignia 1 "

#48: (vol.4,#12)-September 1944 52 pages cover:DD (Kelly)
"DD vs. Mr.Jones: the Putty War"* (Carl Barks) 10 pages
"BB & the Bookworm's Plot to Steal Junkville"* 10 "
"Jose (Joe) Carioca" 10 "
DD & MM Sundays & dailies (throughout issue) 5 DD, 3 MM
"How to Play Football" (text & illo) (G,MM) 2 "
"MM On a Secret Mission"(part IV) (Sundays) (BP) 8 "
war insignia, contest 1 "ea.

#49: (vol.5,#1)-October 1944 52 pages cover:DD,MM (Kelly)
"DD, Tight-Rope Artiste"* (Carl Barks) 10 pages
"BB & the Junkville Gypsies"* 10 "
"The Seven Dwarfs & Dumbo" 8 "
DD & MM Sundays & dailies (throughout issue) 8 DD, 3 MM
"Joe's Gems" (text & illo) (Joe Carioca,MM)2 "
"MM and the War Orphans"(part I) (Sundays)(Pluto,G) 7 "
war insignia, contest 1 each

#50: (vol.5,#2)-November 1944 52 pages cover:DD,HD&L(Kelly)
"DD's $500.00 Dime"* (Carl Barks) 10 pages
"BB & the Junkville Lighthouse"* 8 "
DD, MM, Pluto Sundays & dailies (throughout issue)9DD,1MM,1P
"Joe & Panchito On a Visit"* (3 Caballeros) 8 "
"The Strange Catch" (text & illo) (MM,MN,MMF) 2 "
"MM and the War Orphans"(part II) Sundays (MM) 5 "
war insignia, contest 1 each

#51: (vol.5,#3)-December 1944 52 pages cover:DD (Kelly)
"DD's Modern Seaside Home"* (Carl Barks) 10 pages
"BB Saves June Bug from Kidnappers"* 8 "
DD & MM Sundays & dailies (throughout issue)10 DD, 2 MM
"Tillie Tiger" 8 "
"Goofy's Turkey" (text & illo) (MM,HD&L,et al)2 "
"MM and the 'Lectro Box"(part I) Sundays (MM,Pluto) 8 "

#52: (vol.5,#4)-January 1945 52 pages cover:DD,MM(Kelly)
"DD & the Attack of the Trade Rats"* (Carl Barks) 10 pages
"BB & the Ether Jar"* 8 "
DD & MM Sundays & dailies (throughout issue) 9 DD, 4 MM
"The Li'l Bad Wolf" (first appearance LBW) 8 "
"Jose's Gift" (text & illo) (Jose Carioca) 2 "
"MM & the 'Lectro Box"(part II) Sundays (G,MM,etc) 8 "

#53: (vol.5,#5)-February 1945 52 pages cover:DD,HD&L(Kelly)
"DD's Tramp Steamer Run to Mexico"* (Carl Barks) 10 pages
"BB & Freddy Flicker the Fire-Bug"* 8 "
DD & MM Sundays & dailies (throughout issue) 9 DD, 4 MM
"LBW and His Fiddle" 8 "
"Goofy's Valentine" (text & illo) (G,Jose,Clarabelle)2 "
"MM & the 'Lectro Box"(part III) Sundays 8 "

#54: (vol.5,#6)-March 1945 52 pages cover:DD (Kelly)
"DD & the Great Punkinburg Skating Race"* (Carl Barks)10pages
"BB Goes West, Young Bug"* 8 "
DD & MM Sundays & dailies (throughout issue) 6 DD, 4 MM
"LBW Meets the 3 Little Pigs"* (first encounter) 8 "
"Figaro & the Clock" (text & illo) (MM,MN) 2 "
"Dance the Samba Jongo"(dance instruction/text,illo)(DD)2 "
"MM & the 'Lectro Box"(part IV) Sundays 8 "

#55: (vol.5,#7)-April 1945 52 pages cover:DD,HD&L (Kelly)
"DD, Champeen Cowpuncher"* (Carl Barks) 10 pages
"BB & the Outworn Crook"* 8 "
DD & MM Sundays & dailies (throughout issue) 10 DD, 4 MM
"The 7 Dwarfs & Dumbo, Again"* (an odd team-up, wot?) 8 "
"Thumper Plays Easter Rabbit" (text & illo)(MM,MMF,Clara)2 "
"MM & the 'Lectro Box"(part V) Sundays 6 "

#56: (vol.5,#8)-May 1945 52 pages cover:DD,HD&L (Kelly)
"DD, the Sleep-Walking Ice-Box Raider"* (Carl Barks) 10 pages
"DD & Bo Bug Meet Again"* (Bo returns) 8 "
DD & MM Sundays & dailies (throughout issue) 10 DD, 4 MM
"LBW & Zeke Wolf Raise Their Own Chickens"* 8 "
"The Queen" (text & illo) (G,Clarabelle,Jose,MM,DD,MN)2"
"The Black Crow Mystery"(part I) (MM Sundays) (G) 7 "

#57: (vol.5,#9)-June 1945 52 pages cover:DD,HD&L (Kelly)
"DD Photographs the Rare Iron-Billed Woodpecker"*(Barks)10pages
"BB & Bo Sail to the Land of Savage Ants"* 8 "
DD & MM Sundays & dailies (throughout issue) 12 DD, 3 MM
"'S' Is For 'Squabbit'"* (LBW) 8 "
"The House Painters" (text & illo) (MMF,Pluto,MM) 2 "
"The Black Crow Mystery"(part II) (MM Sundays)(G) 7 "

#58: (vol.5,#10)-July 1945 36 pages cover:war bond ad(Kelly)
"DD & the Prehistoric Indians of the Grand Canyon"*(CB) 8 pages
"BB & Bo's Balloon Ascension"* 6 "
"LBW & Zeke Get Evicted"* 6 "
DD & MM Sundays & dailies (throughout issue) 2 DD, 1 MM, 1 G
"Helping Hands" (text & illo) (G,MM) 2 "
"The Black Crow Mystery"(part III) (MM Sundays) (G) 7 "

#59: (vol.5,#11)-August 1945 36 pages cover:DD (Kelly)
"DD & the Hypnotic Wild Colt"* (Carl Barks) 8 pages
"BB & Bo's Diner"* 6 "
"LBW & Zeke & the Electric Sheep Pen"* 6 "
DD & MM Sundays & dailies (throughout issue) 4 DD, 1 MM
"Horse Sense" (text & illo) (MM,MN,G,Clarabelle)2 "
"The Black Crow Mystery"(part IV) (MM Sundays) 5 "

#60: (vol.5,#12)-September 1945 36 pages cover:DD (Kelly)
"DD & His Nephew-Surveillance-Radar"* (Carl Barks) 10 pages
"DD & Bo, Horsefly Riders"* 6 "
"LBW In School"*(Incidently, Zeke's name is Wilburt in '45)6"
DD Sundays & dailies 4 "
"The Black Crow Mystery"(part V) (MM Sundays)(G) 5 "
"The Legend of Coyote Rock" (text & illo)inside front & back c.

Well, waddiya think? Should I continue the WDC&S index next issue, or do some sorta' super-hero index next issue and continue the WDC&S index after that? Hm? Lemmee' know. (Naturally, I fully intend to eventually index WDC&S at least up to the last original Carl Barks strip.)

GREMLIN GUS
W.D.C.&S. #33-41
(& A WIDGET.)
LOST in SPACE

2nd season. Executive producer:Irwin Allen.
Associate producer:Bill Faralla.

#30: "Blast Off Into Space" (9/14/66 & 5/3/67)
w:Peter Packer d:Jerry Juran
Convinced that their planet is about to explode, Prof.Robinson decides that the Robinson party must flee the place - but Dr. Smith has traded the Jupiter II's thruster control to Nerim, the galactic miner, for some precious Commonium life essence.
cast-- Nerim:Strother Martin!!

#31: "Wild Adventure" (9/21/66 & 5/10/67)
w:William Woodfield & Allan Balter; d:Don Richardson
Dr.Smith, based on a chance star sighting, has found the Jupiter II's position in the galaxy, and blackmails the Robinsons into agreeing to return to Earth; however, a green-skinned space Lorelei (Athena) steps in to help the good doctor screw up.
cast-- Athena:Vitina Marcus.

#32: "The Ghost Planet" (9/28/66 & 5/17/67)
w:Peter Packer d:Jerry Juran
Duped by a radio voice claiming to be Alpha Control, Smith lands the Jupiter on a mysterious planet that turns out to be a world of Cyborgs who want the Robinson's weapons & slave labor.
vocal cast-- Space Control/Automation Voice:Sue England; summit voice:Michael Fox.

#33: "The Forbidden World" (10/5/66 & 5/24/67)
Tiabo, the paranoiac sole inhabitant of an alien planet, forces the Jupiter into a forced landing with a hyper-atomic missle barrage, and tricks Smith into drinking a highly explosive liquid.
cast-- Tiabo:Wally Cox.(oops): w:Barney Slater; d:Don Richardson.

#34: "Space Circus" (10/12/66)
w:Bob & Wanda Duncan d:Harry Harris
Convinced that Will possessed ESP powers, Marvello the intergalactic circus pitchman persuades Will to run away with his show; and the ever-resourceful Smith persuades Marvello to allow him to come along as Will's manager (possibly to play Earth?).
cast-- Dr.Marvello:James Westerfield; Fenestra:Melinda Fee; Vicho: Harry Varteresian; Nubu:Michael Greene; monster:Dawson Palmer.

#35: "The Prisoners of Space" (10/19/66)
w:Barney Slater d:Jerry Juran
The Robinson party is summoned by the Space Tribunal for crimes committed in space (real heinous stuff,like Don's losing a wrench).
cast-- monster:Dawson Palmer, again.

#36: "The Android Machine" (10/26/66)
w:Bob & Wanda Duncan d:Don Richardson
Fiddling with an intergalactic vending machine, Smith receive Verda, a female android, who proceeds to rebuff Smith & the Robot with her superior abilities; Smith finally convinces the district manager of the Celestial Department Store to replace her.
cast-- Verda:Dee Hartford; Mr.Zumdish:Fritz Feld!

#37: "The Deadly Games of Gamma 6" (11/2/66)
w:Barney Slater d:Harry Harris
Smith is convinced (assured of an easy win) to fight in the intergalactic bouts to win a trip to Earth, but John & Don learn that the losers of the crooked games are rewarded in the form of having their respective home planets invaded.
cast-- Myko:Mike Kellin; Geoo:Harry Monty; Gromack:Ronald Weber; alien leader:Peter Brocco; giant:Chuck Roberson.

#38: "The Thief of Outer Space" (11/9/66 & 5/31/67)
w:Jackson Gillis d:Don Richardson
A futuristic Arab chieftain, the Thief of Outer Space, aided by his genie-like slave, comes to harrass the Robinsons while questing for his long-lost Princess.
cast-- Thief:Malachi Throne; slave:Ted Cassidy; princess: Maxine Gates.

#39: "The Curse of Cousin Smith" (11/16/66)
w:Barney Slater d:J.Addiss
Smith's cousin Jeremiah appears on the Robinson's asteroid (a man Smith from the same mold as Zacharey) and proceeds to attempt to murder Dr.Smith for their Great Aunt Maude's fortune (if I didn't know better,I'd say this was getting silly!).
cast-- Jeremiah Smith:Henry Jones!

#40: "West of Mars" (11/30/66 & 7/5/67)
w:Michael Fessier d:Jerry Juran
Chased to the Robinson asteroid by The Enforcer, Zeno, a notorious super-swift gunslinger, forces his double Smith to switch identities; Dr.Smith plays Zeno to the hilt in an outer space western saloon, while Zeno shocks the Robinsons.
cast-- Enforcer:Allen Melvin!; Photo DSL:Charles Arthur; Dee: Mickey Manners; Pleiades Pete:Lane Bradford; bartender:E.Quillan.

#41: "A Visit to Hades" (12/7/66 & 6/7/67)
w:Carey Wilber d:Don Richardson
Morbus, the political prisoner of a infernal prison the key to which is a lyre enshrined on the Robinson asteroid, convinces Smith that he is actually Lucifer, and that Smith will suffer eternal damnation and like that unless he destroys the lyre.
cast-- Morbus:Gerald Mohr.

#42: "The Wreck of the Robot" (12/14/66 & 6/14/67)
w:Barney Slater d:Jerry Juran
Using the Robot as the blueprint basis for their creation, a group of mysterious shrouded aliens begin constructing a device capable of controlling all machines for use in universe conquest.
cast-- alien #1:Jim Mills.

#43: "The Dream Monster" (12/21/66)
w:Peter Packer d:Don Richardson
An intergalactic space mad-scientist (with Smith's help, naturally) tries to drain the human emotions from the Robinsons in order to instill the feelings in his android creation, Raddion.
cast-- Sesmar:John Abbott; Raddion:Dawson Palmer; 1st midget: Harry Monty; 2nd midget:Frank Delfino.

#44: "The Golden Man" (12/28/66 & 6/21/67)
w:Barney Slater d:Don Richardson
The Robinsons become involved in a war between a handsome Golden Man, Keema, and an ugly frog-like alien; y'see the Golden Man is the bad guy, the froggy is the good guy - real deep, huh?
cast-- Keema:Dennis Patrick; frog alien:Ron Gans (& Bill Troy).

#45: "The Girl From the Green Dimension" (1/4/67 & 6/28/67)
w:Peter Packer d:Jerry Juran
Athena (from #31) returns, and entices the"pretty, handsome, pretty Dr.Smith" into providing her with Dentrocnian to eat in return for abilities to foretell the future...but Athena's jealous lover Urso shows up and decides to kill the good doctor.
cast-- Athena:Vitina Marcus; Urso:Harry Raybould.

"HAVE NO FEAR-SMITH IS HERE; YOU'RE PERFECTLY SAFE".
R.

#46: "The Questing Beast" (1/11/67)
w:Carey Wilbur d:Don Richardson
An outer-space Don Quixote, Sir Sagramonte of Antair, arrives on the Robinson asteroid in quest of the dragon Gundemar, a female monster who has been eluding Sagramonte for 40 years.
cast:Saggy:Hans Conried!!!; Gun Track voice:Sue England; Gundemar:Jeff County.

#47: "The Toymaker" (1/25/67)
w:Bob & Wanda Duncan d:Robert Douglas
Fiddling with that old Celestial Dept.Store vending machine again, Smith gets himself & Will engulfed and deposited in the Store's obscure toy department run by the crotchety O.M.(old man).
cast-- Zumdish:Fritz Feld!; O.M.:Walter Burke; security guard:Tiger Joe Marsh; monster:Dawson Palmer; wooden soldier:Larry Dean.

#48: "Mutiny in Space" (2/1/67 & 7/26/67)
w:Peter Packer d:Don Richardson
Smith, Will & the Robot are shanghaied aboard the space-ship of Admiral Zahrt, who blasts off after his mutinous 1st mate Mr.Kidach.
cast-- Zahrt:Ronald Long.

#49: "The Space Vikings" (2/7/67 & 7/12/67)
w:Margaret Brookman Hill d:Ezra Stone
I can't recall this from JOURNEY INTO MYSTERY, but Dr.Smith finds Thor's Hammer (& Gloves) and is summoned by the Valkyrie, Brynhilde, to go to Valhalla and do battle (as best he can) with Thor.
cast-- Brynhilde:Sheila Mathews; Thor:Bern Hoffman.

#50: "Rocket to Earth" (2/15/67 & 8/9/67)
w:Barney Slater d:Don Richardson
When a space magician, Zalto, and his dummy henchman arrive on the asteroid, Smith becomes his apprentice in order to return to Earth in Zalto's space-ship; unbeknownested to Smith however, the ship is rigged to explode into a colliseal galactic ad for Zalto.
cast-- Zalto:Al Lewis.

#51: "The Cave of the Wizards" (2/22/67 & 8/2/67)
w:Peter Packer d:Don Richardson
The Robinsons prepare for a rare chance to blast off from their remote asteroid, but Dr.Smith has become mixed up with an alien computer; the 'puter has made Smith the omnipotent & imperious alien-like ruler of the Draconians and the Robot his golden aide.

#52: "Treasure of the Lost Planet" (3/1/67)
w:Carey Wilber d:Harry Harris
Our space pirate from Paskataway NJ, Alonzo P.Tucker, returns when his crew (Smeek, Fishman, Deek, Andronican & Israland the Hairy Monster) mutinies in order to force Tucker to reveal the hiding place of the famed pirate Beelibones' treasure chest.
cast-- Tucker:Albert Salmi; Deek:Craig Duncan; Smeek:Jim Boles.

#53: "Revolt of the Androids" (3/8/67 & 7/19/67)
w:Bob & Wanda Duncan d:Don Richardson
Verda (the android from #36) returns, but hot on her synthetic heels is IDAK(Instant Destroyer And Killer) who has been sent to destroy the escaped Verda; hot on IDAK's heels is Omega 17.
cast-- Verda:Dee Hartford; IDAK:Don Matheson; Omega 17:Dawson Palmer

#54: "The Colonists" (3/15/67)
w:Peter Packer d:Ezra Stone
Niolani (a statuesque Amazonian warrior with her drone slaves and luminous semio-wave girdle) arrives to enslave the Robinson men into constructing a portal for an invading army, while Will & the Robot try to figure a way to thwart her plans.
cast-- Niolani:Francine York.

#55: "Trip Through the Robot" (3/22/67 & 8/16/67)
w:Barney Slater d:Don Richardson
When mysterious ionized mists cause the Robot to grow to the size of a house, Will & Dr.Smith must crawl inside in order to reverse the ionization and return the Robot to normal size.

#56: "The Phantom Family" (3/29/67 & 8/23/67)
w:Peter Packer d:Ezra Stone
An ultra-violet alien (the worst kind) Lemnoc shows up and focuses an apparatus on the Robinsons which produces negative-image androids of them all (including an honest & energetic Smith) and then forces Will to teach them to behave like the originals.
cast-- Lemnoc:Alan Hewitt.

#57: "The Mechanical Men" (4/5/67 & 8/30/67)
w:Barney Slater d:Seymour Robbie
The little Mechano Men from the Planet Industro capture the Robinson Robot to make him their leader, and further decide that Smith's cunning will improve the Robot's effectiveness; therefore, they exchange Smith's & the Robot's personalities.

#58: "The Astral Traveler" (4/12/67)
w:Carey Wilber d:Don Richardson
When Will stumbles through a time/space warp to a ancient Scottish castle with ghost in tower & monster in moat, it turns out that this might be the basis for an escape portal back to Earth.
cast-- Hamish(ghost):Sean McClory; Angus(monster):Dawson Palmer.

#59: "The Galaxy Gift" (4/26/67)
w:Barney Slater d:Ezra Stone
When the alien Arcon takes sanctuary in the Jupiter II from Saticons who want possession of his magic amulet, Smith (as usual) strikes a deal to obtain the amulet for passage to Earth; the Saticons trick him, however, by sending Smith to a phony "Earth".
cast-- Arcon:John Carradine; Saticon #1:Jim Mills.

Next issue, the 3rd (and even sillier yet) season.

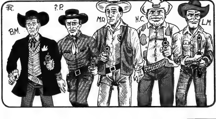
A HISTORY OF TV WESTERNS

A -- Hour (& 90 minute) Series -- + = kinda' sorta' Westerns.
*"title"; # of episodes; years on TV; network; stars.

*"The Alaskans"; 36 ep.; 1959-1960; Roger Moore, Jeff York, Dorothy Provine, during the Alaskan gold rush of 1898; ABC.
*"Alias Smith & Jones"; 39 ep.; 1970-1972; Pete Duel & Ben Murphy.
*"The Big Valley"; 112 ep.; 1965-1969; Barbara Stanwyk, Richard Long, Peter Breck, Lee Majors, Linda Evans; ABC.
*"Bonanza"; 440 ep.; 1959-1972; NBC; need I go on?
*"Bronco"; 68 ep.; 1958-1962; ABC; Ty Hardin as Bronco Layne.
*"Cade's County"; 31 ep.; 1971-1972; CBS; Glenn Ford, Ed Buchanan.
*"Cheyenne"; 107 ep.; 1955-1963; ABC; Clint Walker as Cheyenne Bodie.
*"Cimarron City"; 26 ep.; 1958-1959; NBC; George Montgomery, John Smith.
*"Cimarron Strip"; 26 ep.; 1967-1968; CBS; Stuart Whitman, Jill Townsend.
*"Cowboy in Africa"; 26 ep.; 1967-1968; ABC; Chuck Connors, Ronald Howard, Tom Nardini, Gerald Edwards.
*"Custer"("Legend of,"); 17 ep.; 1967; ABC; Wayne Maunder, Slim Pickens.
*"The Dakotas"; 19 ep.; 1962-1963; ABC; Larry Ward, Jack Elam, C.Everett.
*"Daniel Boone"; 165 ep.; 1964-1970; NBC; Fess Parker, Pat Blair, Ed Ames, Darby Hinton, Dallas McKennon, Albert Salmi, Jimmy Dean.
*"Destry"; 13 ep.; 1964; ABC; John Gavin as Destry, based on movie.
*"Dundee & the Culhane"; 17 ep.; 1967; CBS; John Mills & Sean Garrison.
*"Empire"; 32 ep.; 1962-1963; NBC/ABC; Richard Egan as Jim Redigo, with Charles Bronson, Ryan O'Neal, Terry Moore, (becomes "Redigo").
*"Frontier Circus"; 26 ep.; 1961-1962; CBS; Chill Wills, John Derek.
*"Gunslinger"; 12 ep.; 1960-1961; CBS; Tony Young & Preston Foster.
*"Gunsmoke"; approx.400 ep.; 1961-1975; CBS; gone but not forgotten.
*"High Chaparral"; 97 ep.; 1967-1971; NBC; Leif Erickson, Cameron Mitchell, Mark Slade, Linda Cristal, Henry Darrow, Frank Silvera.
*"Hondo"; 17 ep.; 1967; ABC; Ralph Taeger, Kathie Browne, Noah Beery.
*"Iron Horse"; 47 ep.; 1966-1967; ABC; Dale Robertson, Gary Collins.
*"Lancer"; 51 ep.; 1968-1969; CBS; Andrew Duggan, Jim Stacy, W.Maunder.
*"Laramie"; 124 ep.; 1959-1963; NBC; John Smith, Robert Fuller, Hoagy Carmichael, Spring Byington, Dennis Holmes.
*"Laredo"; 56 ep.; 1966-1967; NBC; Neville Brand, William Smith, Peter Brown, Philip Carey, tales of the Texas Rangers (comedy-drama).
*"Maverick"; 124 ep.; 1957-1962; ABC; James Garner, Jack Kelly, Roger Moore, Robert Colbert, the Maverick brothers & cousins!!! Classic!
*"Men From Shiloh"; 24 ep.; 1970-1971; NBC; James Drury, Doug McClure, Lee Majors, Stewart Granger (alt.), formerly "The Virginian".
*"Monroes"; 26 ep.; 1966-1967; ABC; Mike Anderson, Barbara Hershey.
*"Nichols"; 29 ep.; 1971-1972; NBC; James Garner, Margot Kidder, Neva Patterson, Stuart Margolin, John Beck, Paul Hampton, 'nother classic!
*"Outcasts"; 26 ep.; 1968-1969; ABC; Don Murray & Otis Young.
*"Outlaws"; 50 ep.; 1960-1962; NBC; Don Collier, Bill Foreman.
*"Overland Trail"; 17 ep.; 1960; NBC; William Bendix & Doug McClure.
*"Rawhide"; 144 ep.; 1958-1966; CBS; Eric Fleming, Clint Eastwood, Paul Brinegar, Steve Raines; they kept those doggies rollin'. Great!
*"Riverboat"; 44 ep.; 1959-1961; NBC; Darrin McGavin as riverboat capt.
*"Road West"; 26 ep.; 1966-1967; NBC; Barry Sullivan,Glenn Corbett.
*"Shane"; 17 ep.; 1966; ABC; David Carradine, Jill Ireland, Tom Tully.
[illegible]
*"Stagecoach West"; 38 ep.; 1960-1961; ABC; Wayne Rogers, Richard Eyer.
*"Stoney Burke"; 32 ep.; 1962-1963; ABC; Jack Lord, Bruce Dern, W.Oates.
*"Sugarfoot"; 69 ep.; 1957-1961; ABC; Will Hutchins as Tom Brewster.
*"Tales of Wells Fargo"; 34 ep.; 1961-1962; NBC; Dale Robertson.
*"Temple Houston"; 26 ep.; 1963-1964; NBC; Jeff Hunter & Jack Elam.
*"Travels of Jamie McPheeters"; 26 ep.; 1963-1964; ABC; Kurt Russell.
*"Virginian"; 225 ep.; 1962-1970; NBC; James Drury, Doug McClure, Lee J.Cobb, Charles Bickford, John McIntire.
*"Wagontrain"; 442 ep.; 1957-1965; NBC/ABC; Ward Bond, John McIntire, Robert Horton, Robert Fuller, the whole bit.
*"Wide Country"; 28 ep.; 1962-1963; NBC; Earl Holliman, Andy Prine.
*"Wild Wild West"; 104 ep.; 1965-1969; CBS; Robert Conrad & Ross Martin as the original secret agents. Classic stuff.

Let's see, what did I miss? "Kung Fu", "New Land", "Here Come the Brides","Little House on a' Prairie","Barbary Coast","Mac Ramsey". But then none of those are Westerns in the strict sense.

Now, howabout the half-hour jobs:
*"Adv.of Jim Bowie"; 78 ep.; 1956-57; ABC; Scott Forbes as Bowie.
*"Adv.of Judge Roy Bean"; 39 ep.; 1955-56; syn.; Ed Buchanan as Roy.
*"Adv.of Kit Carson"; 104 ep.; 1952-55; syn.; Bill Williams.
*"Adv.of RinTinTin"; 164 ep.; 1954-58; ABC/CBS; Lee Aaker, Rinty.
*"Annie Oakley"; 80 ep.; 1953-58; ABC; Gail Davis,Brad Johnson.
*"Bat Masterson"; 108 ep.; 1958-61; NBC; Gene Barry, cane & derby hat.
*"Black Saddle"; 44 ep.; 1958-60; NBC/ABC; Pete Brock, Russell Johnson.
*"Branded"; 48 ep.; 1964-66; NBC; Chuck Connors as Luke McCord.
*"Broken Arrow"; 72 ep.; 1956-58; syn.; John Lupton & Michael Ansara.
*"Buckskin"; 39 ep.; 1958-59; NBC; Tommy Nolan, Sally Brophy.
*"Buffalo Bill, Jr."; 40 ep.; 1955; CBS/ABC; Dick Jones, Nancy Gilbert.
*"Californians"; 69 ep.; 1957-59; NBC; Richard Coogan & Adam Kennedy.
*"Champion"; 26 ep.; 1955; ABC; Barry Curtis, Jim Bannon & Rebel.
*"Cisco Kid"; 156 ep.; 1951-56; syn.; Duncan Renaldo & Leo Carillo.
*"Colt .45"; 67 ep.; 1958-60; ABC; Wayde Preston, Donald May.
*"Cowboy G-Men"; 26 ep.; 1952-55; syn.; Russell Hayden & Jackie Coogan.
*"Cowboys"; 20 ep.; 1974; ABC; Jim Davis, based on John Wayne movie.
*"Death Valley Days"; 600+ ep.; 1951-72; Dale Robertson, Ronald Reagan.
*"Deputy"; 76 ep.; 1959-61; NBC; Henry Fonda, Alan Chase.
*"Frontier Doctor"; 39 ep.; 1955; syn.; Rex Allen, doctor in the West.
*"F Troop"; 65 ep.; 1965-67; ABC; (comedy)Forrest Tucker, Larry Storch.
*"Fury"; 114 ep.; 1955-60; syn.; Bobby Diamond, Peter Graves.
*"Gene Autrey Show"; 85 ep.; 1951-54; ABC; with Pat Buttram.
*"Gray Ghost"; 39 ep.; 1957-58; CBS; Tod Andrews, Phil Chambers.
*"Guns of Will Sonnett"; 50 ep.; 1967-69; ABC; Walter Brennan.
*"Gunsmoke"; 233 ep.; 1955-1961; CBS; not forgotten but gone.
*"Have Gun - Will Travel"; 233 ep.; 1957-62; CBS; Richard Boone.
*"Hawkeye"; 39 ep.; 1956-57; syn.; Lon Chaney Jr., John Hart.
*"Hopalong Cassidy"; 99 ep.; 1951-52; NBC; William Boyd as Hoppy.
*"Hotel De Paree"; 33 ep.; 1959-60; CBS; Earl Holliman, Jeanette Nolan.
*"Jefferson Drum"; 26 ep.; 1958-59; syn.; Jeff Richards & Gene Martin.
*"Johnny Ringo"; 38 ep.; 1959-60; CBS; Don Durant as Sheriff Ringo.
*"Klondike"; 18 ep.; 1960-61; NBC; Ralph Taeger, James Coburn.
*"Law of the Plainsman"; 30 ep.; 1959-60; NBC/ABC; Michael Ansara.
*"Lawman"; 156 ep.; 1958-62; ABC; John Russell, Peter Brown, Peg Castle.
*"Legend of Jesse James"; 26 ep.; 1965-66; ABC; Chris Jones & Al Case.
*"Life & Legend of Wyatt Earp"; 226 ep.; 1955-61; ABC; Hugh O'Brien.
*"Lone Ranger"; 221 ep.; 1952-57; NBC/ABC; Clayton Moore & Jay Silverheels.
*"Loner"; 26 ep.; 1965-66; CBS; Lloyd Bridges as a man trying to find self.
*"MacKenzie's Raiders"; 39 ep.; 1958-59; syn.; Richard Carlson.
*"Man Called Shenandoah"; 34 ep.; 1965-66; ABC; Robert Horton as amnesiac.
*"Man From Black Hawk"; 37 ep.; 1959-60; ABC; Robert Rockwell.
*"Man From Cochise"; 156 ep.; 1956-60; combined "US Marshall"&"Sheriff of C."
*"Man Without a Gun"; 52 ep.; 1957-59; syn.; Rex Reason as Adam MacLean.
*"My Friend Flicka"; 39 ep.; 1956-57; syn./NBC/ABC/CBS; Johnny Washbrook.
*"Northwest Passage"; 26 ep.; 1957-59; NBC; Buddy Ebsen, Keith Larsen.
*"Pioneers"; 104 ep.; 1958-58; syn.; Will Rogers Jr.
*"Pistols & Petticoats"; 26 ep.; 1966-67; CBS;(comedy) Ann Sheridan.
*"Pony Express"; 39 ep.; 1959-60; NBC; Grant Sullivan.
*"Rango"; 13 ep; 1966; ABC;(comedy) Tim Conway.
*"Range Rider"; 76 ep.; 1951- Jock Mahoney & Dick Jones.



PRIME-TIME VINTAGE TV SCHEDULE. the ONE AND ONLY… 1963!

SLASHES INDICATE MID-SEASON CHANGES.

NEXT ISSUE: ONE OF YOUR FAVORITES, AND I HOPE ONE OF MINE: 1964.

TIME → NETWORK		7:30	8:00	8:30	9:00	9:30	10:00	10:30
Sat.	NBC	the LIEUTENANT		THE JOEY BISHOP SHOW	SATURDAY NIGHT at the MOVIES			
	CBS	JACKIE GLEASON'S AMERICAN SCENE MAG. / LUCY-DESI HOUR		NEW PHIL SILVERS SHOW / THE DEFENDERS	the DEFENDERS / SUMMER PL'HSE		GUNSMOKE	
	ABC	HOOTENANNY		the LAWRENCE WELK SHOW		the JERRY LEWIS SHOW / HOLLYWOOD PALACE		STUMP the STARS
Sun.	NBC	THE BILL DANA / WALT DISNEY'S	WORLD of COLOR	GRINDL / FILM COMEDY	BONANZA		DUPONT SHOW of the WEEK	
	CBS	[illegible] / MY FAVORITE MARTIAN	the ED SULLIVAN SHOW		the JUDY GARLAND SHOW / CELEBRITY GAME / BRENNER		CANDID CAMERA	WHAT'S MY LINE?
	ABC	TRAVELS of JAIMIE McPHEETERS / EMPIRE		ARREST & TRIAL			100 GRAND $	ABC NEWS REPORTS
Mon.	NBC	MONDAY NIGHT AT THE MOVIES				HOLLYWOOD & THE STARS	SING ALONG WITH MITCH	
	CBS	TO TELL THE TRUTH	I'VE GOT A SECRET	the LUCY SHOW / VACATION PL'HSE	the DANNY THOMAS SHOW	the ANDY GRIFFITH SHOW	EAST SIDE, WEST SIDE	
	ABC	the OUTER LIMITS		WAGON TRAIN			BREAKING POINT	
Tue.	NBC	MR. NOVAK		REDIGO / MOMENT of FEAR	the RICHARD BOONE PL'HSE		BELL TELEPHONE HOUR / ANDY WILLIAMS	
	CBS	MARSHALL DILLON	RED SKELTON HOUR / HIGH ADVENTURE		PETTICOAT JUNCTION	the JACK BENNY PRG.	the GARRY MOORE SHOW	
	ABC	COMBAT		McHALE'S NAVY	the GREATEST SHOW ON EARTH		the FUGITIVE	
Wed.	NBC	the VIRGINIAN			ESPIONAGE		the 11th HOUR	
	CBS	CBS REPORTS or CHRONICLE		GLYNIS / SUSPENSE	BEVERLY HILLBILLIES	DICK VAN DYKE	DANNY KAYE SHOW / RUDY VALLEE SHOW	
	ABC	OZZIE & HARRIET	PATTY DUKE SHOW	PRICE is RIGHT / FARMER'S DAUGHTER	BEN CASEY		CHANNING / 77 SUNSET STRIP	
Thu.	NBC	TEMPLE HOUSTON / SUGARFOOT		DR. KILDARE		HAZEL	KRAFT SUSPENSE THEA. OR PERRY COMO SHOW	
	CBS	PASSWORD	RAWHIDE		PERRY MASON		the NURSES	
	ABC	the FLINTSTONES	the DONNA REED SHOW	MY 3 SONS	the JIMMY DEAN SHOW / ENSIGN O'TOOLE / JIMMY DEAN		EDIE ADAMS OR SID CAESAR	LOCAL
Fri.	NBC	INTERNATIONAL SHOWTIME		the BOB HOPE SHOW OR DRAMA		HARRY'S GIRLS / TW3 / [illegible]	the JACK PAAR SHOW	
	CBS	GREAT ADVENTURE		ROUTE 66		the TWILIGHT ZONE!	the ALFRED HITCHCOCK HOUR	
	ABC	77 SUNSET STRIP / DESTRY		BURKE'S LAW		FARMER'S DAUGHTER / PRICE is RIGHT	FIGHT of the WEEK	

•"Rebel"; 76 ep.; 1959-61; ABC/NBC; Nick Adams as Johnny Yuma.
•"Redigo"; 15 ep.; 1963; NBC; Richard Egan (retitled "Empire").
•"Restless Gun"; 77 ep.; 1958-59; NBC/ABC; John Payne.
•"Rifleman"; 168 ep.; 1958-63; NBC/ABC; Chuck Connors & Johnny Crawford.
•"Rough Riders";39 ep.; 1958-59; syn.; Kent Taylor, Jan Merlin.
•"Rounders"; 17 ep.; 1966; ABC; (comedy)Chill Wills, Pat Wayne.
•"Roy Rogers Show"; 100 ep.; 1952-57; CBS; with Dale, Pat Brady.
•"Sgt. Preston of the Yukon"; 78 ep.; 1955-58; NBC; Richard Simmons,King.
•"Sheriff of Cochise"; 78 ep.; 1956-58; syn.; John Bromfield, Stan Hones.
•"Shotgun Slade"; 78 ep.; 1959-61; syn.; Scott Brady & 2ird shotgun.
•"Sky King"; 72 ep.; 1953-59; syn.; Kirby Grant, Gloria Winters.
•"Steve Donovan"; 39 ep.; 1953-55; NBC; Douglas Kennedy, Ed Waller.
•"Tales of the Texas Rangers"; 52 ep.; 1955-59; ABC; Willard Parker.
•"Tales of Wells Fargo"; 167 ep.; 1957-61; NBC; Dale Robertson.
•"Tall Man"; 75 ep.; 1960-62; NBC; Barry Sullivan, Clu Gulager.
•"Texan"; 78 ep.; 1958-60; CBS/ABC; Rory Calhoun as Bill Longley.
•"Tomahawk"; 26 ep.; 1957-58; syn.; Jacques Godin & Rene Caron.
•"Tombstone Territory"; 91 ep.; 1957-60; ABC; Pat Conway, Rich Eastham.
•"Trackdown"; 71 ep.; 1957-59; CBS; Robert Culp as Hoby Gilman.
•"Trails West"; 104 ep.; 1958-60; syn.; Ray Milland("Death Valley Days").
•"Twenty-Six Men"; 78 ep.; 1957-59; syn.; Tristram Coffin.
•"Two Faces West"; 39 ep.; 1960-61; syn.; Charles Bateman(dual role).
•"Union Pacific"; 39 ep.; 1958; NBC; Jeff Morrow in railroad epic.
•"U.S.Marshall"; 78 ep.; 1958-60; syn.; John Bromfield.
•"Wanted - Dead or Alive"; 94 ep.; 1958-61; CBS; Steve McQueen.
•"Westerner"; 13 ep.; 1960-61; NBC; Brian Keith as Dave Blassingame.
•"Whispering Smith"; 25 ep.; 1959-61; NBC; Audie Murphy & G.Mitchell.
•"Wild Bill Hickok"; 113 ep.; 1951-58; syn.; Guy Madison & Andy Devine.
•"Yancey Derringer"; 34 ep.; 1958-59; CBS; Jock Mahoney & X.Brands.
•"Zane Grey Theater"; 145 ep.; 1956-61; CBS; Dick Powell.

Let's see - wot did I miss that time? "Gabby Hayes","Action in the Afternoon","Brave Eagle","Frontier","Tate","Wichita Town"...hm.

At any rate, it looks like there's been around 150 different Western series in TV history, and that from 1957 to 1961 there couldn't have been very much else on TV besides Westerns (and there wasn't).

I assume I'll be next recieving requests for indices to all of TV's science fiction series or adventure series or wotever. So be it.

Well, I guess that about wraps it up. Time for a station break: JERRY BAILS ("the father of our fandom") publishes the best reference books on comic-art in the business! If you buy 'em up you'll be efficiently eliminating me as the useless middle-man in this transfer of information alla' time. Jerry's WHO'S WHO OF AMERICAN COMIC BOOKS is now up to its 3rd BIG volume, and his classic guide to "golden-age" super-heroes, THE COLLECTORS' GUIDE: THE 1ST HEROIC AGE is in its 2nd printing! Buy these rascals when you see them advertised around! I commend you!

CRAIG HENDERSON, the world's greatest authority on "The Man From UNCLE"(no brag, just fact) publishes a monthly newsletter that's in-de-spensible to true fans of TV and movies; inside news on wot's coming as well as articles on what's already done past. FOR YOUR EYES ONLY goes at only ½ for a dollar; send all such dollars to Craig at 13301 Zircon Dr., Bowie, MD; 20715.

And now my own house-ad:
The RBCC INFORMATION CENTER takes on queries on comics, TV, movies, pulps, radio, etc. (I've received so few SF questions that I guess I'll leave SF to SF fandom proper). Please, no "coverless comics" questions, and definitely no "how-much-isit-worth" questions! Yah! My address is, as ever:

Keno Don Rosa ; 7410 Woodhill Valley Rd.; Louisville, KY; 40222

And now for a bit of anything-but-trivial Trivia:
Well, for the 2nd time in 2 years, no one even tried to answer my connoisseur Trivia question (possibly I am, as I sometimes suspect, the world's only "Lost In Space" fan. sigh). The series' 5 recurring characters were Athena the Green Lady, Verda the android, Mr.Zumdish of the Celestial Dept.Store, Farnum the Great, and space-pirate Alonzo P.Tucker! Actually, Mike Tea did correctly answer the question of what would have happened had NOT Dr.Smith been trapped aboard the Jupiter II during lift-off: the Jupiter would have traveled on its originally charted course and crashed on an uncharted asteroid, all hands lost (revealed in episode #77).
NEW QUESTION -- comics turn this month. As a subject, I'll use the comic company suggested by this month's masthead:

- Bill Gaines and Al Feldstein probably wouldn't have begun publishing EC horror comics except that they were compeled to do so by a certain contract. Explain.

Be seeing you...

Don Rosa

A LOOK AT SPACE: 1999

BY THOMAS D.N. ZAENGER, MARK BURBEY AND JAMES VAN HISE

SPACE: 1999 has met with mixed reactions in fandom, therefore it seemed appropriate that in reviewing the series more than one point of view should be heard. One place that SPACE: 1999 has not met with mixed reaction though is among the viewing audience at large for without exception it has been reported around the country that SPACE: 1999 is a ratings success. In other words, it's a hit, one of the only hits of the Fall season. While new network shows are dropping like flies and sitting at the bottom of the ratings heap, SPACE: 1999 comes out on top. This is especially interesting in light of the fact that ITC offered this series to all three networks in succession and all three turned it down, thus forcing ITC to sell it to individual stations via syndication. One source now says that CBS plans to pick up SPACE: 1999 in the Spring when it comes up for renewal among the stations it's syndicated with. But even if this doesn't happen, the networks see that SPACE: 1999 is a success, and with all the bombs they're stuck with they may now once again turn to SF programing in place of the tired and worn series they've been trying. On top of this is the fact that ITC is already planning to film more episodes of SPACE: 1999 as it was already a financial success before it was a ratings success.

But as I said before, the series isn't a success with everyone who sees it, despite the ratings. Many are violently pro or con on the series. Hopefully this article will point up more clearly what you like or don't like about the series, and perhaps reveal some facets you hadn't realized.

JAMES VAN HISE

* * * * * * * * * * * * * * * *

Everything that I had read about the program in advance had led me to expect that I would be dazzled by the authenticity of the special technical effects. I wasn't disappointed. All of the much publicized money that was spent on the series was very much in evidence. Obviously the technical end of the series was a labor of love on the part of the producers. All of the equipment on the program seemed entirely functional unlike the occasionally gratuitous flashing lights and buttons on "Star Trek".

Unfortunately, that is where my praise for the show begins to wane. Although its special effects may outshine those of "Star Trek," I don't think "Space: 1999" will ever attain the popularity of the former.

Roddenberry realized that it takes more than a dazzling array of mechanics to make a science fiction series work. It takes viewer involvement with the characters. This requires personalities that the viewer can either like or dislike. The worst effect is to leave the viewer cold. I'm afraid I was left cold by the characters on "Space: 1999."

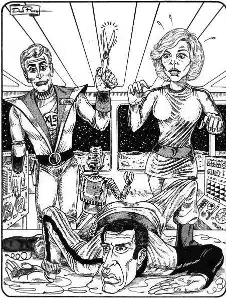
The largely faceless cast exhibited deadpan seriousness and occasional anger. Nothing more. Real people aren't like that. Where are the periodic flashes of humor--even nervous humor--that are part of everyday life? Landau and Bain are reputedly fine actors and I'm sure they gave everything that was required of them in the script, but that was all they gave. I hope they begin some sort of character development in the weeks to come.

I place the major portion of the blame for the wooden characterizations on the shoulders of the producers. I understand that they formerly produced SF television programs using puppet animation. This would explain their attention to technical detail. It also explains the sterility of the script. Outside of the fact that the stars of the series are made of flesh and blood, I think the producers are still writing for puppets.

I also question some of the physics used in the premiere episode. The premise has it that a nuclear waste disposal station on the dark side of the moon explodes and hurls the moon out of earth orbit and into deep space. That makes an interesting premise to be sure, but I don't think it is scientifically valid. If the explosion took place on the dark side of the Moon, that means it took place on a spot that always faces AWAY from the earth. Now according to Newton's third law, if an explosion occurred on a point facing away from the earth, the moon should have been hurled TOWARD the earth. Add the earth's gravitational attraction to the picture and you've got a remake of "When Worlds Collide". There's just no way I can justify the moon being thrown away from the earth.

The moment the moon accelerates out of earth orbit, the crew of Alpha Base is plastered to the floor by multiple "g" forces. Unless my scientific knowledge is faulty, I don't think that was accurate either. Astronauts lifting off from earth feel increased gravitational pressure due in large part to the movement away from the earth's center, the theoretical origin of gravitational attraction. On the moon the Alpha Base crew would be affected by the gravitational forces from the moon's center. Even though the moon is thrown out of orbit, the relationship between the crew and the moon's center has not been affected. It would therefore seem that the lunar colonists should not have felt any additional pressure at all.

At the end of the program a hasty rationalization was given for why the colonists would not attempt a vehicular return to earth. I just couldn't follow it. While it would certainly spoil the whole series, I can't see any reason why the colonists could not make a suc-


Don Rosa
S. ZODIAC
XLS

cessful rocket return to earth.

Since all 24 episodes of the series have already been filmed, I realize that any comments on it at this point are relatively futile. Even though I was bored by the dull characterizations and lack of an effective background score in this initial episode, I'm sure that I'll keep watching the show. The weakest episode of a comic book is usually the origin tale and I'm hoping that the same will be true of "Space: 1999". Perhaps it will develop in time. At any rate, it will be like some of the comics that I still buy regularly even though I no longer enjoy them like I once did. I'll want to keep up with the show just so I'll know what everyone else is talking about.

THOMAS D.N. ZAENGER

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In the days prior to the debut of this British-made science fiction series starring MARTIN LANDAU and BARBARA BAIN, there was much ballyhoo emphasizing mainly its high production costs. Even though the husband and wife team showed clips and explained the overall plot structure of the series on the major talk programs, there was too much attention focused on the show's monetary status. Rather than the ad copy reading: THE GREATEST SCI-FI SERIES EVER, or whatever, it said instead: THE MOST EXPENSIVE SCIENCE FICTION SERIES EVER ON TV! Even though this type of promotion detracts from the audience-eye-view of the story and character development, it was probably what attracted the majority of viewers.

The premiere episode entitled BREAKAWAY had its number of faults as well as good points. My only complaint, though minor, is that while the show seemed to move quickly, the story itself seemed to progress rather slowly. The rationale, though, in my opinion, is that they were trying to introduce the main characters, while at the same time, blow up the moon.

The story, no matter how slowly it moved, was excellent. The idea involving the fatal virus caused by heat given off by atomic waste was very good. From the point when the basis of the virus was discovered, and the realization that what was happening in the long since abandoned disposal area #1 could very well happen in the now-in-use disposal area #2, the pacing was very exciting. The whole thing just started to build as the atomic heat shot strings of lightning bolt-like energy everywhere. Controlled and logical panic began to set in on the 300+ members on Moonbase Alpha as they tried everything in their power to avert an explosion that could, and did, blast the moon out of the earth's orbit.

The explosion itself was nothing less than spectacular. Special effects by 2001 man Brian Johnson were magnificent, and the editing job involving the explosion was masterful.

A somewhat minor subplot in BREAKAWAY involved sending a probe to a planet which was moving rapidly through space and nearing earth for a brief time. While Commander Koenig (Martin Landau) was concerned with saving moonbase from destruction, Commissioner Symmonds, one of the head honchose back on earth, could think of nothing other than this probe. After the explosion, some speculation was made concerning a possible resettling on this planet, since there was no way to return to earth safely. Even if they could return, they didn't know if civilization as they knew it remained, as the last communique from earth reported massive earthquakes, tidal waves, and the like.

Starring
MARTIN LANDAU
as Commander Koenig,
leader of Moonbase Alpha

The second episode, DRAGON'S DOMAIN, involved the commander and sole survivor of a 1996 space probe, named Tony Cellini. Dr Russell (Barbara Bain) opens the program sitting at a typewriter, writing up an account of Cellini's bizarre adventure. Through much of the show, the story is told via flashback with Bain narrating. What happens is this: A new planet called ULTRA is discovered by Prof. Bergman (played by Barry Morse of THE FUGITIVE fame). Cellini and a crew of four set out in an Eagle (a large shuttle-type craft capable of long distances) to explore the newly discovered planet. As they approach the mysterious planet Ultra, they discover what appears to be a graveyard of space ships of every variety, just dangling in space. Prof. Bergman, upon seeing it for himself later, described it as looking like flies caught in a spider's web. When Cellini and his crew attempt to board one of the ill-fated and seemingly "dead" ships, they encounter a totally unknown and outlandish form of alien life. It enters the Eagle as a 'swirling light-mass' and then transforms itself into a solid nightmare creature of burning death. The monster, or 'dragon' as the story's title implies, is a cyclopic, grayish-green mass from which dozens of tentacles, slimey and beastly, lash out. A lone eye, which is more like a spotlight, hypnotizes its victim into relinquishing its will power, and thus, becoming a quick meal for the monstrosity.

I was particularly impressed with the method the creature used to devour its victims. He would toss them into his huge, gaping mouth resembling a furnace. After he had consumed them, he would spit out their charred remains. I thought this supplied a nice horrific effect.

Cellini is the only survivor, and as he relates his story to those back at the moonbase, no one believes him. This, to me, seems rather stupid. Particularly disturbing is one, Commissioner Dixon, another earthbound big cheese. The guy looks like a gas station attendant garbed in a monkey suit, and he simply refuses to believe Cellini's farfetched yarn. At the same time, Landau maintains a why-couldn't-it-happen position. Now it seems to me, that with all this technology and advanced intelligence, there would come a degree of open mindedness. You would think that instead of just tossing aside Cellini's story as fiction, they would at least attempt to check it out.

A complaint of some viewers was about the use of narration in this episode. They felt that it didn't supply good, exciting drama; that it possibly bogged things down. I disagree. I thought it was a good touch.

Getting off the subject of characters and story for a moment, I was delighted by the use of the musical piece "Adagio" by composers Albinoni and Giazotto. It was also used in ROLLERBALL, and somehow, it lends itself perfectly to the somber atmosphere of a futuristic science fiction scenario.

With the episode entitled DEATH'S OTHER DOMAIN, the series has consistantly remained within the confines of a pattern I have noticed forming. Since the premiere episode, each consecutive story which has followed has been altogether different in structure. While the show has indeed taken the characters through space in search for a planet on which they could relocate, each story has differed in plot structure and overall execution.

This particular story had Koenig, Russel, Bergman and crew member Alan Carter going to an ice covered planet from which they received a rather perplexing message. The four of them take an Eagle to this barren, Plutoean-like planet and set out on foot through worse-than-blizzard conditions. For their trouble they find the survivors of a 1986 space probe living underground wearing animal skins and such. One fellow runs around spouting Shakesperian jibberish, but sometimes comes out of his fog to make a little sense. In the end we learn that this fellow was one of the luckier subjects of experiments looking for the secret of immortality.

The truth is that these people are actually 800 years old and the year is approximately 2751. The odd thing about this is that the story doesn't give even the slightest hint of how Moonbase Alpha was flung into the far and distant future.

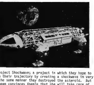
Another disturbing aspect of this episode is the peculiar behavior of Russel, Bergman and Carter. When they learn of the immortality of these people, and are given reason to believe that they too might be able to live forever, they begin to act like idiots. Commander Koenig has seen what happens to those who are experimented upon, but he can't seem to convince the others that they're risking their lives. They rattle on about how this is their big chance, and they want to become immortal, blah, blah, blah. They don't spend one second considering the danger involved.

The ending, even though predictable, was quite good and very EC-ish.

After watching the fourth episode titled COLLISION COURSE, I'm going to have to be pretty frank about what I thought of it. This one was the slowest moving yet. I can't say that I was bored, or even that I wasn't entertained. I just didn't find myself on the edge of my seat in suspense when it was obvious that that was the feeling certain scenes tried to instill in me. Moonbase Alpha was on the brink of total obliteration and I wasn't the least bit concerned.

COLLISION COURSE opened with Alpha heading directly for a huge asteroid, which in turn was hurling toward them. After destroying the asteroid by way of nuclear explosives they found themselves confronted with an even greater danger - the fact that they were now heading instead toward a hitherto unseen planet.

The radiation cloud left by the nuclear blast prevented them from sending any messages to the planet. Koenig then sets off in an Eagle to go beyond the cloud and contact the planet in hopes of making it their new home. Instead, the Eagle he is piloting is sucked into a vastly larger ship of alien origin and met by an old women who is the queen of that planet's people.



Meanwhile, back at Alpha, preparations are being made for Project Shockwave; a project in which they hope to change their trajectory by creating a shockwave in very much the same manner they destroyed the asteroid. But the queen convinces Koenig that she will take care of everything. She wants Alpha to do nothing in the way of saving themselves. Why he has such instant and undoubting faith in this woman is beyond me. Those back on Alpha, though, have good reason to believe that Koenig has radiation sickness which in turn is affecting his mind, so, even after they agree to cease preparations, they continue anyway.

Two minutes before the series of nuclear charges are to be ignited, Koenig appears on the scene. He and Alan Carter, who has also seen and heard the mysterious Queen, try and succeed in stopping Project Shockwave. Everyone on the base stand and await doom as they watch the planet coming closer and closer. But on the precise moment the two celestial objects barely touch, the planet vanishes.

I have yet to understand any of it. The story goes to no measures whatsoever to explain anything about the old woman or the planet.

One commendable detail I'd like to point out is this; Martin Landau finally showed a certain degree of emotion after three episodes of acting like a robot. It happened near the beginning of the program when he fears that his friend Alan is dead. At the same time, though, I'm afraid that this is a rather hasty assumption.

FORCE OF LIFE, on the other hand, was a truly fun and entertaining episode to watch.

The body of one Anton Zoref (portrayed by Ian McShane), just another in the cast of dozens of Alpha crew members, is invaded by a mysterious life force; a blue orb of energy-consuming light. Afterwards, Anton suffers from several horrible symptoms, or aftereffects. First, his mind is bombarded with a deafening wave of sound, sending him reeling with agony. His body then begins to shiver and he starts breathing quite heavily. The alien life force which has inhabited his body begins to absorb any and all energy Moonbase Alpha has to offer, and Anton's body momentarily turns a deep and fiery red. It is at this time that he gains superhuman strength, and a ghastly talent for causing instant death with his touch. The alien invader then takes control of Anton's mind as well, causing him to unwittingly murder people. And he does this by merely touching the person, freezing him instantaneously.

After killing several people, Anton becomes lost on Moonbase Alpha. After much frantic searching, he is found trying to gain entrance to the Nuclear Generator room. Anton tries his best to open the twin steel anti-radiation doors, but he is too weak. He then turns and staggers toward the assemblage of Alpha crew members, including Koenig and Prof. Bergman. But before he can reach them he is shot with a laser set to kill. Instead of killing him, though, he merely absorbs the energy and becomes stronger than ever before. In the process, Anton's body is burnt and charred black. His eyes have become two, yellow glowing spheres. He struggles back to his feet, spreads apart the two anti-radiation doors and saunters into the Nuclear Generator room. Once inside, he opens a huge vault-like door and walks directly into the belly of one of the generators.

The generator explodes in a terrific blast, rocking all of Moonbase Alpha, tossing people about like rag dolls. I thought it a bit tacky, though, when footage of people being thrown about and through windows was used from the first episode, BREAKAWAY.

This story was excellent science fiction, combined with just the right amount of horror. I can only complain about the dull acting of Barbara Bain. The only time she shows any emotion is when she's in panic.

The next episode, ALPHA CHILD, left me with mixed emotions. In some parts the story came off as being very slick and professional. But then in other parts the show seemed very amateurish and sloppily put together. It sometimes seemed as though they were working from a first-draft script.

The story entailed the birth of the first child on Moonbase Alpha and his growth to the physical and seemingly mental age of five in mere seconds. The child was also born a deaf mute. Everyone on Alpha likes the child, whom they've named Jackie, except for Koenig. He can't bring himself to trust the child, and he can't figure out why.

Shortly after the birth and the amazing burst of development, a group of alien spaceships approach Alpha. Even stranger, Jackie seems to be in secret contact with the aliens. The aliens are fugitives from their native planet. Their purpose at this point is to take over Alpha in a very sinister manner. At the same time they are being sought after by a group who considers them dangerous and intends to destroy them.

The way they intend to take over Alpha is by inhabiting the bodies of all those living on the moonbase. Just as the first group of earth people are in the process of being killed, the pursuers of the aliens find them on Alpha and dispose of them via a mysterious green ray. Fortunately for the series, Moonbase Alpha is free to hurl through space once more.

One point of confusion involved the mother of the child. First, she is in shock over the rapid growth of the child and rejects it. Then, Dr. Russell, in talking with Koenig, says that Jackie didn't seem affected by the mother's death. But we have just seen the mother alive, and she is killed later by her "son" who has by this time grown even older.

Bain's acting seemed a bit livelier near the beginning of the show, after she has delivered the baby and is showing it off. But she soon assumes her robot-like air and countenance and is dull as ever. Still, though, I like her. Don't ask me why.

The episode entitled, THE GUARDIAN OF PIRI, was probably the most coesive one yet, construction and execution wise.

The situation began when Alpha was approaching yet another planet in their long voyage through space. An Eagle piloted by two crew members was sent to scan the planet, to see whether it was inhabitable or not. The trouble started when the main computer and inflight equipment on board the Eagle began giving contrary information. The computer said that they were at a safe cruising altitude, but the inflight equipment said they were flying dangerously low.

When Alpha then lost communication with the two men aboard the Eagle, and still more discrepancies involving computer information arose, a direct link was made between the computer and a human mind. Crew member David Irving had undergone an operation several years previous in which special fibres were implanted in his brain. These fibres gave him the ability to communicate directly with the computer. Three other subjects who were given the same treatment ended up mindless vegatables, but Irving managed to survive. When the link was made, though, Irving was instantly "plucked" from Alpha and transported to the planet of Piri where the other two crew members also were.

Commander Koenig and Alan Carter then went to Piri to survey the situation for themselves. They found the three men staring blankly, with faint smiles on their faces; apathetic and indolent.

Koenig sets off on foot to give the planet a quick once-over, while Carter stays behind in the Eagle. During his walk, Koenig is greeted by a mysterious and beautiful woman, who claims to be the servant of the Guardian of Piri. She informs Koenig of the Guardian's intentions, which are to populate Piri with the inhabitants of Alpha. When Koenig returns to the Eagle, he finds Carter has already been affected by the Guardian's mind-controlling power. When he returns to Alpha he finds that the Guardian's power has affected the Alphans in a similar manner, and everyone is preparing to leave for Piri.

In the end, Koenig snaps Dr. Russell out of her trance with the use of shock treatment. He then convinces the others that they are all in danger by destroying the mysterious woman and revealing that she was nothing more than an android. After doing this, the entire planet's surface, which looks rather artificial and plastic, begins to violently fall apart.

After returning to Alpha, and the computer has resumed its normal functions, they learn that Piri had become a plush, green and extremely livable planet. Koenig says, "Maybe we should have stayed". Doing so, of course, would have ended the series, but they gave no reason why they couldn't go back.

What is never explained is why Koenig is not affected, who the Guardian truly is, or why he wants the people of Alpha to live on Piri in an eternal stupor.

The next episode, entitled WAR GAMES, was as cohesive as GUARDIAN OF PIRI, but twice as exciting. The first ten minutes was nothing short of spectacular. The program opens with three alien ships approaching Alpha, which Prof. Bergman immediately identifies as war ships. As the occupants of Alpha watched the ships grow closer, the tension built and you knew something big was about to happen.

Three Eagles, one of them piloted by Alan Carter, are sent up to ward off the alien crafts. When the aliens are in range, Alan and the others blast and destroy all three ships with lasers. But it all came too easy, and they knew it. There was a brief pause where Alan and everyone on Alpha waited to see if more war ships would appear. Suddenly, they do, and Koenig sounds a red alert and says, "We're at war!"

And indeed they were at war. Before they knew what was happening, Eagles were being blasted out of space right and left. Then the aliens directed their lasers at Alpha itself. As entire portions of Alpha were blown apart, dozens of people were being sucked out into space. The music pounding and pulsating dramatically in the background intensified the action. Frightened technicians scurried for cover. Doctors and nurses were tossed about as Alpha crumbled around them. This seeming prelude to armageddon went on for over ten full minutes.

After a brief discussion about what to do, it is decided that their only hopes lie on the planet below. Koenig and Russell go to the planet and are greeted by two aliens, one male, the other female. They are told by the aliens, who are terribly cold and emotionless, that they can't stay; that the Alphans are no more than disease to them. The aliens don't want their seemingly perfect planet affected in any way.

A great deal happens between the Alphans first encounter with the aliens and the end. But to relate what happened in a somewhat capsulated form, the aliens appear encased in glass-like enclosures. The aliens instantaneously garbed Dr. Russell in an outfit similar to their own and placed her in an identical glass case. The aliens tell her about how they are merely servants of the "brain", and everything on the planet is centered around it. Koenig leaves alone and heads back to Alpha.

Meanwhile, everyone back on Alpha is preparing to leave and go to the planet. Everyone leaves on Eagles at the same time, but an Eagle piloted by Koenig and Carter are ahead of the others. The planet, even after the aliens said they would make no move to stop the Alphans, sends out a massive force field that rips the Eagle apart. This forces Koenig and Carter to eject, and they shoot themselves into space.

As they both float weightless in space, Russell is wishing that Koenig was there with her, because the aliens told her she could do anything her mind wanted to do. Suddenly, Koenig appears, and when he does, he fires his hand laser at the male alien. This sets off a series of chain reactions (which seems to be quite prevalent in this series) and the entire planet begins to blow apart.

But suddenly, as Koenig and Russell sit amid the rubble, time seems to reverse itself, and they find themselves at the point were they first spotted the initial three war ships. Koenig decided not to destroy them (the opposite of what he did before) and the ships merely vanished.

The male alien's voice is then heard. In essence, he says that their two races could never live on the same planet, as the Alphans are much too barbaric. The battle that took place, but at the same time didn't, was proof of that.

This story, like the others, had its flaws; moments where things were stretched just a bit far, or when certain pieces of dialog just couldn't be swallowed, but overall, it was an excellent and extremely entertaining program.

Some people have said that they still like STAR TREK

This photo courtesy IMC photographer Marc Engel better, which I believe to be an asinine thing to say. You can't compare the two at all, since the only thing the two series have in common is the science fiction setting.

I personally favor the atmosphere and the locale in which the characters of SPACE: 1999 work and live. I prefer the more "realistic" looking sets to the flashy, comic book type sets of STAR TREK.

STAR TREK was simply sensational drama, while SPACE: 1999 is more of a highly fictionalized documentary of the future. I'm not saying STAR TREK wasn't good. It was. I'm just saying that in comparison, SPACE: 1999 seems to be the maturer of the two; if not story-wise, certainly visually.

I was indeed entertained by these first episodes, and I am eagerly awaiting the upcoming ones. I think SPACE: 1999 is the bright light at the end of the long, dark tunnel called videoland. I'm getting a little sick of cops and robbers (with the exception of STREETS OF SAN FRANCISCO and BARETTA), and I've always hated the repulsive THAT'S MY MAMA (not because she's black, but because she's fat).

MARK BURBEY

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First off, I should point out that when discussing specific episodes that have been shown, these are episodes which have been shown locally and in this order only locally. Other than the first episode being shown first, the local stations don't seem to be showing the episodes in any particular order, which tends to create problems as I'll discuss later.

SPACE: 1999 has met with its harshest criticism from two fronts: hard core SF fans and STAR TREK fans. The hard core SF fans have more than just a passing knowledge of science and physics and thus went into paroxysms of anger over the constant and continuous violation of laws of science and physics which existed just in the first episode. They pointed out, and rightly, that any explosion with the force to hurl the Moon out of orbit would not only have to be of longer duration than the one pictured in the episode, but an explosion of that force would also splinter the moon in to countless fragments. Had Alpha been hurled away on a fragment it would have been more believable. Besides other errors already mentioned earlier in this article, there is also the constant use of having the viewers hear the throbbing of the rocket motors whenever an Eagle passes. STAR TREK gave the Enterprise a whooshing noise when it passed during its first season but it didn't keep that very long due to how absurd it was. Effective music used in lieu of the inaccurate noise in a vacuum would be much more pleasing. Just because SILENT RUNNING got away with having explosions heard in a vacuum is no reason to continue an obvious error. Most other episodes of SPACE: 1999 manage to make at least one major scientific error in each episode, usually a different one each time, so as to maintain variety. Isaac Asimov wrote an article for the NEW YORK TIMES on SPACE: 1999 and crucified it for this very thing. He maintained that the errors were not made for dramatic effect, which could be forgiven, but out of sheer ignorance.

STAR TREK fans have turned away from the show because they had been spoiled by STAR TREK. After seeing each episode over and over again, they felt sure that any new SF series with an outer space setting would have to follow some of ST's leads. It didn't. STAR TREK's strengths lay in its scripts and in its well defined and explored characters, of which SPACE: 1999 offered neither. With just flashy special effects to maintain interest, all you have is a light show. They've turned away en masse, although out of the corner of one eye they're still watching to see if it changes any.

Although there have been some truly remarkably bad scripts in some episodes thus far, they have been improving.

The initial episode, BREAKAWAY, was very slow and drawn out, the only point of interest being the few minutes when the explosions occurred.

DEATH'S OTHER DOMAIN has been the worst so far as it presented a lackluster script peopled with the most incredibly wooden acting I've ever seen. The only interesting scene in the entire episode was the climax when the man left the planet after 800 years and immediately degenerated into a corpse (pictured on the inside front cover of RBCC 119). The special effects in the episode, as in all the episodes, were marvelous, but the story was so sluggish that halfway through I went out for a hamburger, and when I returned nothing had happened!

The episode FORCE OF LIFE was the first to show that things were looking up as the script was better, the acting and directing had improved, and they even had some different music besides the old "Thunderbirds" music they had been using as up until then the only new score used had been the credits. Although this one was good it continued what has become a nagging tradition on the show, that being scripts which are not thought out enough to provide answers to questions which they raise. We never really did find out what the FORCE OF LIFE in the title was or what it accomplished. When Martin Landau and Barbara Bain appeared on the MIKE DOUGLAS show recently as co-hosts for a week, one of the guests was Buster Crabbe. He chanced to ask them about this particular episode and he asked them what the thing was. They didn't know either.

Although the acting and characterizations in the early episodes was poor, it has begun to improve substantially. I still remember cheering when Martin Landau's character smiled for the first time, and thankfully he's kept it up. Barbara Bain is still rather stilted in her portrayal but even her character is getting better. Even Barry Morse's Prof. Bergman is getting more interesting, especially with the depth given him in the episode BLACK SUN.

Journey to the Center of the Sun.

Cdr. Koenig and Prof. Bergman get drawn into the dreaded "Black Sun" time warp on an adventure that makes the trip in "2001" seem like a stroll in the park.

SPACE: 1999 4

BLACK SUN is the episode that was supposed to be shown third (right after FORCE OF LIFE) as it explains where all these planets have been coming from when they only just left the Earth's orbit (also why they're 800 years in the future as mentioned in DEATHS OTHER DOMAIN). The BLACK SUN is a hole in space which, despite their efforts to avoid it, they enter and pass through without being destroyed. It turns out to be a space/time warp and they come out on the other side of the universe. The trip through ain't 2001 revisited, but it is unique and kinda freaky, especially with the introduction of a cosmic intelligence which speaks to them as they pass through. One could argue about the scientific errors in the show endlessly, but those aside (and some can be explained away) it was damn good! My ambivalence toward the show is fading a bit as I'm beginning to enjoy it.

JAMES VAN HISE

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

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JAMES VAN HISE / EDITOR

SHOCK SUSPENSTORIES #2 (EC REPRINT #12) - $1.50 + 25¢ postage (6/$7.00) - 36 pages, 6 3/4 X 10 1/4 - full color reprint - Published by East Coast Comix, 3955 Swenson St, Apt. 167, Las Vegas, Nevada 89109

This is the third and earliest issue of Shock SuspenStories to be reprinted by East Coast; it is a good example of a comic title just starting to find its style.

SSS#2 continued the initial "sampler" theme by including tales with Crime, Horror, and Science-Fiction settings, but it's noteworthy not because of these but because it was the issue to introduce the "Shock" tales.

This first of a series of "message" stories, entitled "The Patriots!", is a hard-hitting tale of ignorance and mob violence, skillfully drawn by Jack Davis. E.C. fans tend to remember certain issues especially vividly; this issue, one of the first I bought from the stands, stands out in my memory because of this story. Most E.C. stories, even when violent and gory, were finely tuned morality plays; but this story is a departure into a grim world where just desserts do not transpire and in which the violence of ordinary people replaces the fantasy violence of most horror stories. This new type of story was most disturbing to me at age 11, so I returned the book to my friendly newsdealer to exchange for a non-EC long since forgotten and discarded!

The remaining stories are all on themes familiar to EC fans; each basic plot was re-used many times. The artwork on these stories, by Ingels, Wood, and even Jack Kamen, is excellent as usual. The Wood story is a fine example from his "cluttered panel" period, even though the plot is terribly contrived and trite.

Happily, East Coast has recovered the former high standards of reproduction with this issue. Very little is lost in the finer details of the art and the overall look of the comic is very fine. They have, for this issue, included the original text fillers; these were stories without enough body to sustain a full illustrated treatment. Some are little jewels, but these two are pretty ordinary. Still, the true fan-addict wants it all there.

RATING 8 / J. B. CLIFFORD, JR.

WEIRD HEROES, A NEW AMERICAN PULP Vol. 1 - $1.50 - 250 pages (4 1/4 X 7) paperback - Published Communications, Inc., 919 Third Avenue, New York, N.Y. 10022 (Edited by Byron Preiss, "Quest of the Gypsy" by Ron Goulart, "Stalker" by Archie Goodwin, "Guts" by Byron Preiss, "Rose In the Sunshine State" by Joann Kobin, "Minstrel of Lankhmar" by Fritz Leiber, "Greatheart Silver in Showdown at Shootout" by Philip Jose Farmer. Artwork by Alex Nino, David Sheridan, Jim Steranko, Jeff Jones and Tom Sutton.)

While the stories are all adequately written, the book does not hold strongly together. Each story seems locked in its own compartment. The main fault lies with the editor who stretches his concepts of pulp heroes too far for the book to be anything but vague and uncohesive. The stories tend to make one think there is less you could not include then could.

"Rose" is an intimate story about any elderly woman living in Miami Beach who in chapter one loses a friend and in the end of chapter two decides she will see what she can do to turn a piece of land into a park. Despite my all too brief plot of the story, it is human and it is good, but reading the damn hype in this book, it's not exactly what you expect here. You end up not knowing what to expect! While Preiss considers "Rose" a "pulp adventure", I do not.

Phillip Jose Farmer's story doesn't require stretching. It's a parody and you need not wonder any more where all the great pulp villains and heroes of yesterday are. They are here in this story and naturally now old men. To see these geriatric wonders cavorting around is funny.

The book is laid out pretty nice graphically. The illustrations are much akin to those in the S.F. magazines. My favorites are by Tom Sutton.

RATING 5.5 (It doesn't have a good beat and you can't dance to it.) / T. H. MILK

GRAPHIC VISIONS #2 - 60¢ - 32 pages, 5 1/2 X 8 1/2 - Published by Christopher Lomelino, 1843 Brian Lane, Springfield, Ill.

Essentially, this is a Silver Age comics fanzine. There are articles on Gerry Conway's work, and on Spiderman, an interview with Kurt Schaffenberger, some fiction, letters, and lots of filler illustrations of good quality. Altogether, a nice little fanzine for the price if you are interested in the subjects.

RATING 7 / J. B. CLIFFORD, JR.

FILM COLLECTOR'S REGISTRY #56 - $1.00,12/$9.00 (2nd class), 12/$13.00 (first class)
20 pages tabloid - Published monthly by Earl Blair, P.O.
Box 66393, Houston, Texas 77006

This publication is aimed strictly at the film fan, primarily the film fan who is also a film collector. The main attraction to the publication is its ads for films of which it has offered for sale all varieties, from B-westerns to MYSTERIOUS ISLAND and numerous tv shows.

The articles in the issue include one on William Boyd (Hopalong Cassidy), Great War Films, actress Virginia Weidler and Harryhausen's GOLDEN VOYAGE OF SINBAD.

There are also reviews of films and film books as well as an editorial about film collecting.

If you're a film fan this is a good publication to have.

RATING 8 / JAMES VAN HISE

INSIDE COMICS #4 - $1.00 - 48 pages - Published by
Galaxy News Service, Inc., 11 West 17th
Street, New York, N.Y. 10011

This is the Winter, 1974-1975 issue of INSIDE COMICS, but it came out early this summer and we have not seen the next issue nor much promotion for this one. These are symptoms that I.C. might not be getting the support necessary to make it.

This issue contains articles by Will Eisner on comics as an instructional medium (a reprint), Part II of an evaluation of the Comics Code (interviews with Wertham and Jerry DeFuccio), and yet another article by C.C. Beck on the virtues of simplicity in comic art.

There are also the usual departments and features, including letters, reviews, opinion columns and news. A lot of good material here, but somehow I.C. doesn't seem to excite enough readers to the degree which the work put into the magazine should produce. I don't know why.

RATING 7 / J. B. CLIFFORD, JR.

AMRA V2 #64 - 75¢, 10/$6.00 - 20 pages, 7 X 10 -
Order from: Amra, Box 8243, Phil., Pa. 19101

This is a zine devoted solely to sword & sorcery fandom, particularly the fans of Robert E. Howard and Conan (Amra is the name Conan used when he was a pirate).

This issue is a bit short on in depth articles and long on short tid-bits. "Cold Steel, eyeball to eyeball" by Harry Douthwaite is the only in depth article as it discusses the historial precedents for Howard's use of close-fighting with swords and just how realistic it was.

Short articles include book reviews, poems and limericks. Illustrations include some modest pieces by Roy Kremkel, Tim Kirk and Gray Morrow.

This is not a good average issue of AMRA as they really seemed to be digging for material and couldn't come up with any.

RATING 5 / JAMES VAN HISE

ERB-dom #82 - $2.50 - 52 pages (plus "The Fantasy
Collector" 16 page advertising insert) -
Published by C.E. Cazedessus, Jr. , P.O.
Box 507, St. Francisville, LA. 70775

ERB-dom is the best of the numerous Burroughs fanzines being published; you don't have to be a real Burroughs freak to enjoy it, and it doesn't spend pages extrapolating upon minutia from the works of the master.

This issue contains a nice Russ Manning color cover plus color reprints of the Manning Sunday pages; the first part of a long unauthorized biography of ERB by Michael P. Orth, a color story, "Balik", in the Tarzan tradition (which isn't too bad except when compared to the fine Manning pages), illustrations of much Burroughs materials (early book covers, gum cards, etc.), plus movie stills, a film review, and occasional illustrations by such names as Mayerik and Krenkel.

Advertisements in the insert are primarily for ERB collectibles.

ERB-dom is published five times a year, with subscriptions at 5 for $9.00; definitely a good buy.

RATING 9 / J. B. CLIFFORD, JR.

REAL FREE PRESS ILLUSTRATIE #6 (English Language Edition)
$3.40 - 24 tabloid pages - Published by
Real Free Press International, Oude
Nieuwstraat 10, Amsterdam, (C), The
Netherlands.

This is an Underground Newspaper. Most of the material here is reprint. There is an E.C. story (Crandall's "Child of Tomorrow" intended for the unpublished s-f 3-D comic), Robert Crumb, a reprint on undergrounds from Infinity 4, Spain, Edward Gorey, Ron Cobb, an underground jam ("Science Fiction Comics" from the Print Mint), Gilbert Shelton, and several pages from Japanese undergrounds.

This is worthwhile for most underground fans, especially those with less than complete collections. The Ron Cobb section is especially well done.

RATING 7 / J. B. CLIFFORD, JR.

KRAZY KAT KOMIX #4 - $3.00 - 52 pages - Published by
Real Free Press International, Oude
Nieuwstraat 10, Amsterdam, (C),
The Netherlands.

As we have already reviewed the previous three issues of this magazine in RBCC, we would pass over this one except for one important change. They are no longer reprinting from the Nostalgia Press books and have now gone to reprints of daily strips from a source unfamiliar to me. Quality of reproduction and printing remain at a high level.

RATING 9 / J. B. CLIFFORD, JR.

CINEFANTASTIQUE Volume 4 Number 3 - $4.00, 4/$10.00 -
48 pages - Published by Cinefantastique,
P.O. Box 270, Oak Park, Ill. 60303

This magazine remains far and away the foremost publication devoted to the science fiction, fantasy and horror film. The price may seem steep but that's the single copy price after it's published. By subscription it is far less expensive.

This issue has eight full pages of color, one of them being a rare still of the climax from HORROR OF DRACULA in which Christopher Lee as Dracula is disintegrating.

The main article on the films of Terence Fisher (well known director for Hammer Films) spans fourteen pages and includes eight stills from his films including THE CURSE OF FRANKENSTEIN, THE HORROR OF DRACULA, THE BRIDES OF DRACULA and THE DEVIL'S BRIDE.

This is followed by an interview with Terence Fisher which covers twelve pages and also includes many stills, as well as a complete filmography.

The other major article of the issue is a six page spread on the stop-motion animation short CLOSED MONDAYS and includes no less than three pages of color stills.

There are a number of films reviewed including long notices on IT'S ALIVE, ROLLERBALL, TOMMY and THE DAY OF

THE LOCUST. There are also other shorter reviews.

There are also book reviews, letters and a half page of news on coming films.

The front cover is a montage drawing by Dave Ludwig on the films of Terence Fisher, and the back cover, also in color, is a still of Chris Lee as Dracula.

CINEFANTASTIQUE never ceases to maintain its high level of quality. It's the magazine which the others can only try to imitate.

RATING 10 / JAMES VAN HISE

SERIAL WORLD #5 - $1.00 - 6 pages, 9 X 13 1/2 - Published by Jeff Walton, P.O. Box 64177,
Los Angeles, Calif. 90064

This issue emphasizes the TIM TYLER'S LUCK serial and includes an interview with the star, Frankie Thomas. There's also a continuing coverage of the SUPERMAN serial, this time giving a synopsis of Chapter 2. Some photos and ads plus an article giving a rating of the various serials fill out this well written, professionally edited, nicely printed, and outrageously overpriced (six pages, for goodness sake!) fanzine. If it came out at 25¢ or so, I'd say this was worth a "7" or "8", but in view of the price, I'll have to lower the grade a bit.

RATING 5 / J. B. CLIFFORD, JR.

BAT COMIX #1 - 75¢ - 48 pages - Published by Rodney
Schroeter, RR #1 Box 38, Random Lake,
Wisconsin 53075

This is really a loser. But as we try to find the good in the worst stuff as well as the bad in the best, let's try to emphasize the positive. First, all pages are printed in the correct order and none are reversed or upside-down. Secondly, all panel borders are very straight, even if the panels are too close together. The quality of the artwork lies somewhere between that of Aline Kominsky and a blank page.

The writing is better than the art and saves the 'zine from being a total waste. Schroeter has told his stories pretty well and occasionally even reaches the zany. The nature of the writing is somewhat reminiscent of Dan Clyne (I happen to like Dan Clyne's work, by the way; so sue me).

I don't begrudge the time I spent reading this, but I would have if I had spent 75¢ for it.

RATING 4 / J. B. CLIFFORD, JR.

THE BOOK OF VIRGIL FINLAY - $15.00 - 128 pages, hardcover
8 3/4 X 11 1/4 - Published by
Gerry de la Ree, Saddle River,
N.J. [OUT OF PRINT; SHOULD BE
ORDERED FROM THE VARIOUS DEALERS
WHO HAVE STOCKED IT.]

This book is slightly larger in format than the first Finlay collection that was done by Donald Grant (and which has been out of print for a couple years) although this one contains no color. I mention this book should be purchased from dealers because it was out of print from advance sales before it was even published.

This book prints Finlay illustrations from the collection of the publisher, thus all are printed from the original art and have much finer reproduction than they did when they appeared in the pulps. The drawings in here span Finlay's entire lifetime from his earliest years with WEIRD TALES (and before) up through the late 1960's, including one from THE HOBBIT. The drawings are of every variety from beautiful women to monsters, from Shakespeare to Abraham Merritt as well as Robert E. Howard and H.P. Lovecraft. The artwork is all beautiful and printed its original size on slick heavy paper. It is surprising to see how small Finlay actually worked as the pulps often printed his work same size!

This volume is a treasure trove which is already becoming much sought after.

RATING 10 / JAMES VAN HISE

WHIZZARD #7 - 99¢ - 40 pages, side-stapled - Published
by Marty Klug, 5730 Chatport, St. Louis,
Missouri 63129

This issue contains an interview with Robert Bloch, an article on CLASSICS ILLUSTRATED, an article on the Archie superhero comics, an amateur comic strip, reviews, letters, and some good illustrations. All this is nicely printed.

Nothing super, but this is a well produced fanzine by folks who enjoyed doing their thing, and most readers will enjoy reading it.

RATING 7 / J. B. CLIFFORD, JR.

COMPASS #2 - 20¢ - 12 tabloid pages - Published by
Anthony M. Scialis, 1100 Cutspring Road,
Stratford, Ct. 06497 (Subscriptions: $2.25
for 6 months, to Ron Frantz, Box 135, Bethany
OK. 73008).

This is a bi-weekly tabloid newspaper now being distributed to comics fans. So far, there are not many ads, but I suppose they hope to have many in future issues. Articles are here, on comics, films, etc. It's well written and well edited.

RATING 7 / J. B. CLIFFORD, JR.

THE CONNECTION #2 - 75¢ - 30 pages, side-stapled -
Published by Mediascope Enterprises,
(Americo Figliolini), 8311 Avenue K,
Brooklyn, N.Y. 11236

The second issue of this 'zine is a good bit better than the first, but there is still a long way to go before I will look forward to subsequent issues.

There are a few items of news, reviews, and several short fiction pieces. Also, an interview with Gene Roddenberry, a short STAR TREK quiz, and a brief biography of Eric Von Daniken. A few illos and strips, with satisfactory artwork, fill out the package.

RATING 6 / J. B. CLIFFORD, JR.

COMIC FAN VENTURE #6 (CFV-6) - 50¢ - 12 pages - Published by David E. Williams, 632
Gibbon Street, Williams Lake,
B.C., Canada

Contents of this slender 'zine include a reprint from "Le Monde" on comics trends past and present, a review of the Vancouver Sci-Fic Con, some art (pretty good stuff), some letters, reviews, and ads.

By subscription, third class, this comes in for 20¢ (10 for $2.00), and it's worth at least that. Nothing really excellent or essential, but nothing which is inept or boring either.

RATING 6 / J. B. CLIFFORD, JR.

THE AMERICAN PETER CUSHING CLUB - Membership $4.00
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I've belonged to this club for two years now and I enjoy it immensely. For your membership you get a complete Peter Cushing filmography, a personally autographed photo and four journals (averaging 50 pages with good printing, fine articles & news and photos) per year. It's one of the best buys around.

RATING 10 / JAMES VAN HISE

JAWSMANIA STRIKES!

COMPILED BY JAMES VAN HISE

Since the release of "JAWS" last June, the media has developed a sudden interest in sharks, even to the point of giving prominent positions in newspapers to reports of shark attacks that otherwise would never have made it into newspapers outside of the district where the attack occurred. Besides this there have also been the expected surge of "JAWS" inspired cartoons and gags, as well as other unforseen results (such as the "JAWS" caucus mentioned on the next page). So these few pages of reprinted articles, etc (which aren't just from Miami newspapers, but also from one in San Diego) aren't just to provide entertainment in the form of the "JAWS" oriented material, but are also here to illustrate that the press has not just reported the "Jawsmania" that has swept the public at large, they've become very much a part of it.

Jaws! Claws! Gator?

Chicago Sun-Times Service

The huge success of the movie "Jaws" has sent Hollywood into a bloody frenzy for scripts about killer bears, crocodiles, alligators and piranha fish.

Variety, the weekly show-biz journal, reports that Universal City Studios, which made "Jaws," is already planning a "Jaws II."

But the public's blood lust isn't going to be sated by seeing one shark stalk people.

Other movies under way include, "Claws," a tale of a rampaging bear in Yellowstone Park; "Crimson Blood," about a man who trains sharks to kill his enemies, and "Piranha," story of a crazed aquarium owner who puts the toothy fish in his Beverly Hills swimming pool.

"United Artists," Variety noted, "Owns a property called 'Alligator,' but the alligator project is currently stymied because UA learned, after investing a hefty sum for development, that alligators almost never attack human beings."

But what does that matter? Jacques Costeau, the noted French underseas expert, thinks "Jaws" is about the silliest thing around, because sharks aren't smart enough to stay in one area and stalk victims.

Hollywood studios are even dipping into their vaults to find blood-dripping footage. One studio has discovered some old film of a shark actually eating an unfortunate cameraman. How lucky can you get?

Terry Bourke, an Australian producer-director, is now in Hollywood trying to peddle a story about a crocodile running amuck Down Under.

"I saw 'Jaws' twice, locked myself in my New York hotel room and wrote the outline in 18 hours," said Bourke. "I make no pretence — it's a spinoff from 'Jaws.'" All I want to be is the first to do the spinoff."

Bourke wants to use real crocodiles and attach cameras to the backs of some of the beasts to show them attacking victims.

"Normally I would have to have a script before anyone will talk a deal," said Bourke, "but this is one thing you can walk in any office and talk about."

Tourism down, 'Jaws' blamed

Seaside tourist officials in North Carolina have invited representatives from coastal communities from Maine to Florida to discuss the impact of the movie "Jaws" on the tourist business. **Ted Seawell**, executive director of the Pleasure Island Tourist Bureau, says he thinks the film, which portrays a New England community terrorized by a killer shark, has scared people away from the beaches. "If this were just a one-time thing, I don't believe it would have disturbed people," Seawell said yesterday. "But we anticipate the re-release of this movie every summer for several years."

'Jaws' Caucus Snubbed

A caucus to devise an attack on "Jaws," a movie about a tourist-munching shark, didn't get a nibble from Miami tourism officials. "With gasoline heading for a dollar a gallon, we've got worse things to worry about," said Lester Freeman, Greater Miami Chamber of Commerce executive.

Beach resort officials from up and down the East Coast are meeting in North Carolina to figure ways to offset the adverse affect of the movie. In "Jaws," a New England community is terrorized by a killer shark that threatens to take a bite out of the local economy as well as its visitors.

The tourism officials say they may file suit against the super-successful movie.

14-Foot White Shark Attacks, Frees Diver

Los Angeles Times Service

SANTA BARBARA, Calif. — A Southern California man skindiving 400 feet off the coast was dragged to safety by companions Thursday after he was attacked by a 14-18-foot shark.

Robert Rebstock, 23, a University of California at Santa Barbara student, was struck from below while preparing to dive for abalone in 20-foot-deep water.

His 15-year-old brother, Scott, and two college roommates who were in the small outboard motorboat at the time said the shark carried Redstock about three feet out of the water.

"ALL OF A sudden," said Tom Hesseldenz, 22, "Rob just rose out of the water. He shouted. It was amazingly like the movie . . ." referring to "Jaws."

He said the shark appeared to be of the vicious white variety.

Hesseldenz, Jeff Morris, 22 and Scott managed to pull Redstock into the boat after the shark released him.

Rebstock was treated for a deep gash on his upper right thigh and for tooth punctures below the knee on his left leg and other lacerations at a Santa Barbara hospital.

"They were definitely shark bites," said an attendant in the hospital emergency ward.

REBSTOCK was released to the care of his physician and remained in bed at his apartment, where he said he was "just glad to be alive."

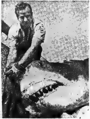
He said he had been in the water for only a minute or two when the shark shot up from below and "my feet went right down his throat."

Both Morris and Hesseldenz said they were certain the creature was not a blue shark because of its size, width and tail shape. They agreed it was no shorter than 14 feet and perhaps as long as 18 feet.

— Staff Photo by Bob Ivins

Attracting a large crowd at Sea World was this great white shark. It was later put on public display behind glass. The shark was caught by Brian Hawthorne, a San Diego fisherman, off Catalina Island.

Friday, August 8, 1975



More Than 15 Feet Long

. . . Skipper Bill Rhoades opens jaws

One of Largest Ever Caught

Sailors Harpoon Big White Shark

LOS ANGELES — (UPI) — Sailors on an oil company boat harpooned a great white shark weighing 2,400 pounds, one of the largest of the monster predators ever captured.

The shark, 15 feet 2 inches long, was caught after a three-hour fight about 10 miles off the coast of Southern California just north of Los Angeles.

It was the third capture of a large great white shark in Southern California waters in the past two weeks.

Marineland, an aquatic amusement park, said it was negotiating with the boat's owner, Lerner Oil Co., for rights to display the shark.

Marineland said its biologists were told by the curator of the Los Angeles County Museum, Sheldon Applegate, the shark was the biggest on record. However the Guinness Book of Records lists the capture of a great white shark 16 feet 10 inches long and weighing 2,664 pounds off Australia in 1959.

Ted Sharp, 25, of Long Beach, Calif., a crewman on the 41-foot boat Procalo, harpooned the shark Wednesday after it was sighted by one of the oil company's spotter planes about a mile off Anacapa Island.

Marineland said it hoped to have the shark on display within a week. Sea World, a similar park in San Diego, bought and put on display a 1,400-pound great white shark caught by the crew of a commercial fishing boat off Catalina Island last week. It is attracting large crowds.

We don't need publicity, says Chamber

Daytona snubs shark meeting

Associated Press

DAYTONA BEACH — Sponsors of a scholarly "sharks in perspective" conference say they've found an inland meeting site after getting a cold shoulder in this Atlantic coast resort city.

Daytona officials, saying movies and books about sharks have hurt them enough already, had told sponsors to select a more neutral site "like Panama."

"With the position Daytona has been in over the past summer, we didn't feel we should aggravate our situation with a conference on sharks," Sam Dunn, president of the Daytona Beach Chamber of Commerce, said yesterday.

Dale Beaumariage said that he turned to the tourist attraction Sea World near Orlando and it was quick to snap up the host's role for the Nov. 20-22 conference.

"I guess they don't mind sharks over there," he said of the attraction which sports a 20-foot-long frozen great white shark.

Dunn said the city figures it had enough publicity after recent shark attacks, including one which cost a Wisconsin man a leg.

Five swimmers were attacked by sharks along the Central Florida Atlantic coast between May and August.

Beaumariage, chief of the state Bureau of Marine Sciences said sponsors approached Daytona Beach officials about hosting the conference "out of courtesy."

"We said, 'Look, you guys have had the problem and we think this conference is a good way of handling it,' " said Beaumariage.

Shark 'Gums' Munch Movie Stunt Girl

Before John Chandler left home in California to work in Bill Grefe's potboiler, "Mako, Jaws of Death," veteran heavy Alex Rocco took the actor aside. "I'm going to give some bad news about what you're getting into: That Grefe is crazy. He'll throw you in with live sharks if you let him. He threw me into a pool of live snakes during the making of 'Stanley' down there!"

GREFE

ROCCO

Grefe, however, was on his best behavior, one learns after viewing the completed footage of the first B-movie followup to "Jaws." The Miami director did not throw Chandler into a pool of live sharks — he threw stunt girl Gay Ingram into a pool with one big, 10 foot live shark. It all makes for the most harrowing and authentic moment in the exploitation film, and here's how Wild Bill did it: "We pulled this 10-foot tiger shark out of the ocean off Bimini, and left him out of the water for more than an hour, even chiseling out his bigger teeth after he died," says Grefe. Shark handlers then threw the beast into the salt water pool, the idea being to shove the tiger towards the actress during a filmed, simulated attack. "Only the shark wasn't dead," claims Grefe, in one of the better fish stories we've heard of late.

"His mouth popped open, he began to swim, and suddenly he lurched towards the stunt girl — and bit her. The rest of us were under water, and we nearly dropped our mouth pieces." Minus those jagged front teeth, "Gums" shook the girl violently (we see the moment in the completed film), scraped the terrified actress with his sandpaper-like skin, then let go. Grefe swears all of this happened, and at least one other member of the crew backs up the director's story. It's all academic, of course. The scene in the tank is the best in the film, and that's what matters most. (Postscript: Unable to afford a quarter-million dollar mechanical shark and a five month shooting schedule, Grefe shot the rest of his film in the ocean, employing live sharks with ropes tied to their tails.)

For $4,000, you can 'shoot' sharks

Reuters News Service

SAN FRANCISCO — A travel agency here is offering seven intrepid skin divers a chance to dangle in the same steel cages used to shoot the film "Jaws" as great white sharks devour two quartered horses in the water around them.

The experience will be staged in the same location — dangerous reefs off Adelaide, Australia, with the same boats and crew used for the film.

It is perhaps the high water mark of the shark mania which has swept America since "Jaws" was released earlier this year.

The Sea and See Travel Agency, which specializes in underwater photographic expeditions, is offering the package to its customers for $4,000 each plus air fare.

Two have already snapped up the offer and agency head Paul Rossler says more than 30 others have sent in preliminary inquiries in the past few days.

Asked about the potential danger of the expedition, he replied, "I think we've got it down to where it is not perfectly safe, but then neither is climbing in the airplane to fly up there."

Rossler said four people would be in the water at any one time, two to a cage, while the others reloaded their cameras on the surface.

The cages, which are about six feet on a side, would be suspended just below the surface on steel cables. Sharks would be drawn into the area by pouring drums of whale oil into the water.

When the great whites show up, the boat's crew will throw out huge chunks of horse meat on the end of ropes.

"As the shark follows the chunk of meat toward the boat, he comes right towards the cage for photographic purposes," Rossler said.

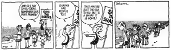
One of the first two customers to sign, a 61-year-old Chevrolet dealer here named Richard Bullis, told why he wanted to go.

"I have always been interested in sharks. I just thought it would be a once-in-a-lifetime chance to get close to some of those animals," he replied.

The other customer, 35-year-old Long Island veterinarian John Fudens, said, "I just admire the beauty and grace of these creatures.

"Everybody has his own thrilling moment in life. I don't drink, I don't smoke and I don't gamble. This should be the epitome for me."

Both are experienced divers and said they did not feel there was any danger. More people were killed each year by bee stings than by shark hites, Fudens said.


AND SO I SAY TO YOU TODAY, REMEMBER OUR FISHY FRIENDS!
SAVE THE SHARKS
SHARKS ARE PEOPLE TOO!
THAT MAY BE JUST THE SEA TO YOU. BUT TO A SHARK IT IS HOME!
9-23

Croc in waterhole . . .

Associated Press

BRISBANE, Australia — A man who lived in terror of crocodiles was eaten by one 15 feet long with three legs and no tail in far north Queensland, a coroner's inquest was told today.

The inquest into the death of Peter Reimers, 35, was told he was so scared of crocodiles he never would wade in water more than a few inches deep.

Witnesses told Coroner B.J. Blades they believed the crocodile was aware of Reimers' habits and stalked him for days before it took him at the end of a hunting trip on April 26.

Reimers was sitting in shallow water cooling off at the time.

Two work friends from the giant Weipa bauxite deposit and police constable A.C. Bone found his legs at two separate points along Mission Creek near the waterhole.

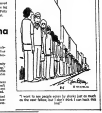
Marks on the legs indicated a crocodile attack and they thre explosives into the waterhole, they said. The crocodile, which surfaced and disappeared, was later dragged from the water dead.

Reimers' body was found inside.

Police told the coroner they believed the crocodile had lost its tail and one leg in a fight with another crocodile. Fully intact, it would have measured 20 feet.

JAWS

(See it from the beginning!)



"I want to see people eaten by sharks just as much as the next fellow, but I don't think I can hack this line!"

. . . Shark off Daytona

Associated Press

DAYTONA BEACH — A Wisconsin man was in serious condition today after being attacked by a five-foot shark as he swam in the Atlantic off this resort city's populous motel row, officials said.

Henry Peterson, 20, of Beloit, was attacked yesterday afternoon as he swam with a rubber raft in four feet of water about 20 feet from shore.

Doctors at Halifax Hospital said Peterson underwent extensive surgery in an apparently successful attempt to save his leg. The man was bitten in the right calf.

The attack was at least the fourth this summer reported in the Datona Beach resort area.

None of the victims died.

Bob Wheeler, beach safety administrator, said a witness, identified as Julius Anthony of Chicago, helped pull Peterson to safety.

"He said the attacker was definitely a shark and about five feet long," Wheeler said. "He (Anthony) was a little startled but gave a calm and reasonable account which I find believable."

Wheeler said Peterson either was dangling from or towing the small raft when the shark attacked. It was not known what type of shark was involved.

Wheeler said Peterson was treated for shock before being rushed to the hospital and that "his calf was torn up pretty badly."

Sharks devour diver, kill shipwrecked couple

Combined Miami News Services

Three people — an American couple involved in a shipwreck and an Australian scuba diver — have been killed by sharks in two separate incidents.

Oliver Conger and his wife Grace were clinging to the debris of their boat off the Oregon coast when they were attacked. Bobby Ray Slack, 37, was diving for abalone near Tasmania when he was killed.

Conger, 64, and his wife, 62, of Morro Bay, Calif., had been fishing. Somehow their boat came apart. The Coast Guard says it doesn't know how it happened. But they've found no indication of a fire or explosion.

Dr. William Brady, the Oregon Medical examiner, said Conger lost most of his right arm to sharks. Mrs. Conger's arms and legs were badly bitten. An autopsy showed that Conger died of drowning and his wife of the shark bites.

Debris from the boat was recovered Wednesday by the Coast Guard from the same area as the bodies.

"This is the first case like this I've seen in 10 years as medical examiner," Brady added.

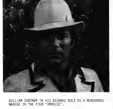
A large shark attacked Slack with such violence that he was yanked out of his diving harness and devoured, his mate said yesterday. Slack was a "great bloke" and didn't worry about sharks, said Tony Hitchens, 22.

Hitchens said the attack Wednesday was all over in "five seconds." The only trace of Slack was one green glove and hand net, officials said.

Slack had moved to Australia from California about 10 years ago and is survived by his widow, Donna, and children, Robbie, 7, and Michelle, 2.

I ACTED ON "IMPULSE"

BY DELLA HAWKS



WILLIAM SHATNER IN HIS BIZARRE ROLE AS A MURDEROUS MANIAC IN THE FILM "IMPULSE".

While strolling through the hippos, rhinos, and other assorted screaming animals at Busch Gardens on May 28, 1973, I happened to stumble on one William Shatner and the crew of the Tampa made movie--IMPULSE.

Much to the dismay of all concerned, I walked directly into the view of the camera and ruined a perfect take before anyone could stop me. Silence ensued and as all eyes, including His focused on me, a booming voice screamed, "Get that kid off the set!!!" I looked around innocently, as if to say, "What kid?" for after all, they couldn't have meant me. I was seventeen at the time (going on eighteen). Needless to say, I was ushered to one side and thrown into the alligator pit to ponder my first mistake.

When I was at last released, they asked me who I was. I told them my name and explained that I was a reporter from a Brooksville (where?) newspaper, and had been sent by the Almighty to cover the making of the movie. I had even thought to bring with me a $2.00 box camera that was so cheap looking they had to believe me. (The camera has since met its demise, floating endlessly down the Weeki Wachee River after a friend's boat took a nosedive, but that's another story altogether.)

They told me that they needed someone to be pushed down that huge escalator by Him, William Shatner, and that I looked like a good victim. I looked at the escalator, and then at Him, and laughed, then replied, "You've got to be kidding!" Solemnly they shook their heads negatively. Finally I looked at Him once again, and managed to gasp, "Okay", quietly swallowing the boulder in my throat.

This was about 10:00 am, and after a morning of half-disasters, it came 12:00 noon, and time to shoot MY scene.

"Break for lunch!" the director yelled.

I looked around helplessly. Were they going to abandon the new star in the blazing heat? It simply could not be! Before I realized what was happening, I was scooped up by the stampeding camera and sound crew and wisked into the VIP dining room, where a tremendous repast awaited us. There must have been five pounds of food alloted to everyone, and a keg of beer. By some terrible twist of fate, I ended up at the same table, (a 5 seater) with Him. He ate quickly, and rattled insanely to us all about his recent exploits, wild parties and wilder women. I crunched on an apple, and swallowed my glass of tea, trying to decide just how to slither under the table, through the run, and out the door without being noticed. I decided it was hopeless.

When lunch ended we were rushed to the escalator where IT happened. The director walked over to me, handed me a string with about 50 balloons on it, and plopped a safari hat on my head. "You're a tourist," he explained. "We decided that Shatner might trip or something if he pushed you down the escalator, and we wouldn't want anything to happen to the star, so we're going to do it this way instead.

"This way" turned out to be that as he was getting on the escalator with Jennifer Bishop, I would try to run past Him, almost knock Him down, and proceed on my merry way. He would then grab me, shake me, and proclaim that people like me should be ground up and fed to the dogs. (Oh, well, anything was better than taking a one-way non-stop trip down that Godforsaken escalator).

While they were setting up for the scene, an altercation was taking place on the side lines. It seems that Mr. Shatner was trying to get his microphone cord (which ran down his pants leg) to hang properly, and while he was fidgeting with it, some real tourist in Hawaiian print Bermuda shorts, and a sunburned bald head, snapped His picture while He had His pants half way unzipped, trying desperately to tuck in his shirt. I suppose that tourist is still running and blushing somewhere on the far side of the earth.

At last they were ready. I did as I was told, but for some reason, it wasn't a good take. They did it again. And again. By this time, the balloons were starting to explode from the expanding helium, and at least three more takes were ruined in this way. Once, He knocked the safari hat off my head, and we all watched it sail effortlessly into the penguin pond. They fished it out, dried it off a bit, and stuck it back on my head. After about the 15th try, they got a print. Everyone sighed and took off for a 5-minute rest. He ushered me aside and explained that regardless of what was said during the take, that He really didn't want to grind me up for dog food! (That made me feel better!)

He asked if I was really a reporter. I admitted that

THIS ARTICLE IS REPRINTED BY PERMISSION OF "THE STAR TREK FEDERATION OF FANS" FROM THEIR NEWSLETTER "THE THOLIAN REGISTRY".

I was not. I was simply a liar. He laughed and put his arm around my shoulders. (Eat your heart out) and said that it had been a pleasure working with me. He then proceeded to sign one of the broken balloons (all of which I got to keep as souvenirs). We talked about Star Trek, his other roles since Star Trek, and the possibility of the series being revived. He said that He would be more than willing to return to the show, other commitments allowing, and that He considered the role of Capt. James T. Kirk to have been the most interesting of His career, and probably the most challenging.

He said He really appreciated the opportunity to talk to a fan who would have been willing to fall down that escalator to meet Him.

He went His way, and I went mine, balloons and $2.00 box camera in hand. I left the safari hat for the penguins!

However, this was not to be the end. The very next day, myself, and Carolyn Moorer, now one of the secretaries of STFF in Tampa, followed their caravan from Myrtle Hill Cemetery to Duval Funeral Home, where they were to continue filming. We even managed to break into their line and get directly behind the van which housed the actors and actresses, including Him. We didn't dare try to sneak into the funeral home, though (Ghosts and all that stuff!)

A few days later we located them once again by the Palm River, and after driving almost 60 miles to find them, as we were approaching the location, Carolyn screamed, "I'm not going up there. Let me out!" I screamed back, "Oh yes you are!" After about an hour of fruitless arguing, the green Vega headed for home.

I suppose it was just as well, for after escaping the escalator and the meat grinder for the dog food, I decided it would probably be better not to push my luck too far.

ABOVE: JENNIFER BISHOP, WILLIAM SHATNER, AND DELLA HAWKS IN HER BIG SCENE FROM THE FILM "IMPULSE". BELOW: ANOTHER SCENE FROM "IMPULSE" IN WHICH WILLIAM SHATNER ADMIRES HIS HANDYWORK AS HAROLD SAKATA SLOWLY STRANGLES IN A NOOSE WHILE HANGING SUSPENDED IN THE AIR. SAKATA (WHOSE ONLY PREVIOUS NOTABLE FILM WORK HAD BEEN AS THE VERY MEMORABLE 'ODD JOB' IN THE JAMES BOND FILM "GOLDFINGER") NEARLY DID STRANGLE IN THIS SCENE AS THE ROPE DID CONSTRICT AROUND HIS THROAT AND IT WAS A FEW MOMENTS BEFORE HIS FELLOW CAST MEMBERS REALIZED THAT HE WASN'T ACTING!

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the EC ARTIST COLLECTOR

by **JAMES VAN HISE**

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

Back again, and continuing to cover the primarily 1950's non-EC work of the many fine artists who comprised that late lamented staff. This time I depart slightly from the 1950's in both directions as I cover work by Harvey Kurtzman, Wally Wood and George Evans.

BILLY THE KID #9 - Feb.-March 1952 - Toby Press
"Pot-Shot Pete...Sheriff of Yucca-Pucca Gulch" - 5 pages

Harvey Kurtzman was one of the earliest arrivals to the EC staff, and one of the most beloved. This strip was done after he had largely stopped drawing for EC and gone on to editing and writing for them.

Despite the many "straight" strips Kurtzman drew, as well as wrote, for EC, he is first and foremost a humorist and he's in top form here.

Pot-Shot Pete is the somewhat less than daring and skilled sheriff of Yucca-Pucca Gulch. The strip is just one long series of Kurtzman gags tied together by the thread of Pot-Shot having to bring in the McYetnit Boys. It reads like one of his strips out of MAD and is a prize for any Kurtzman or MAD collector. It's classic Kurtzman and rates a "5".

HEDY DE VINE COMICS #28 - August, 1948 - Red Circle
"Hey Look" - 2 pages

One of the most well known strips ever drawn and written by Harvey Kurtzman is "Hey Look". This one page strip appeared in quite a number of obscure comics such as this one, sometimes two installments in one issue, and sometimes even three. It was a filler strip which outshown the rest of the material in the comics in which they appeared. Many of the gags used have become classics and are often reprinted in fanzines. An early issue of Wally Wood's prozine WITZEND reprinted some as a tribute to Kurtzman. The strip cannot be adequately described, it has to be seen. One of the two strips from this issue is reprinted in reduced form at the right, and the other strip, one of the most unique "Hey Look" installments done, appears elsewhere in this issue full size. Both of these strips rate a "5".

HEROES, INC. PRESENTS CANNON - 1969 - U.S. Armed Forces
"Cannon" - 12 pages
"The Misfits" - 10 pages
"Dragonella" - 5 pages, plus front cover and ad page

This is a regular comic, although slightly adult oriented, done by Wally Wood for the Armed Forces in 1969. For some reason it was never distributed until the entire stock was purchased by a dealer and released to fandom in 1974. It is an excellent comic although it is not entirely drawn by Wood.

The first strip, "Cannon" is very well drawn by Steve Ditko and inked by Wood. It is a typical espionage strip which is very obviously aimed at the serviceman as its politics are very black and white as the U.S. are the pure-as-the-driven-snow good guys and the Russkies are the bad guys, pure and simple. It's full of outlandish adventure a la THE THUNDER AGENTS, wild planes and gadgets, and plenty of violence and mayhem. No one in the strip has any kind of personality, least of all Cannon who walks through the strip like some kind of indestructable robot.

"The Misfits" by Wally Wood and Ralph Reese seems to be apparently very tightly rendered by Wood and carefully inked by Reese. It's the best strip in the book in both story and art. It centers around three characters of unusual ability. They are a woman with super-telepathic powers, an alien named Shag, and a creature who looks somewhat like the Hulk named "Glomb", who was a human baby mutated to withstand the heavy gravity of Jupiter. These three unique characters single handedly repell an invasion from space launched by a single alien who sends robots and other super machines against the Misfits. The last page, reprinted at right, shows the outcome.

"Dragonella" is a humor strip by Wood about a girl raised by Dragons and the Dragon who loves her. They have rather outlandish adventures battling the wizard L. Sprague De Freeb.

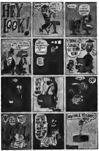
A second issue of HEROES, INC. was drawn by Wood but never released. A fan owns the stats to it and hopes to publish it some time in the future.

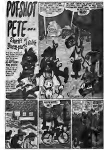
This is great Wood and it all rates a "5".

THE UNDERWATER CITY - 1961 - Dell
"The Underwater City" - 32 pages

George Evans did a lot of work for Dell during the 1960's and this comic is just one of many of the movie comics he did for them. This film, which starred William Lundigan (who starred in an SF tv series around that time called MEN INTO SPACE) was an underwater film which wasn't filmed underwater. The men wore scuba gear but they walked on the bottom with weighted shoes, they never swam. Whenever they were shown underwater the camera was shooting through a fish tank at the actors. The plot concerns the establishing of the first completely functional underwater city. Unfortunately the city is accidentally built on a fault and most of it collapses at the end.

The art by Evans is very good, much better than his WHEN WORLDS COLLIDE comic of ten years before. In some spots though it seems rather heavily inked, not as precise as his EC style. The best page is reprinted at right. On the whole the issue rates a "3.5".


HEY LOOK!
I THINK I'LL CASUALLY SIT DOWN NOW!
HEY! IT'S MY PAPER!
OH!
OH!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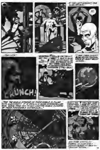
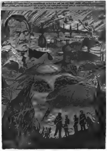

CRUNCH!



ORLANDOCON

BY J.B. CLIFFORD, JR

Compared to the frantic three-ring circus atmosphere of the San Diego con, the Orlando-Con '75 was a low key, leisurely affair. Attendance was down a bit from last year, and most dealers did not do very well, although a few made out to their satisfaction.

Primary guests this year were Burne Hogarth and Harvey Kurtzman. Hal Foster was ailing and not up to attending, but most other Florida cartoonists did come, including Roy Crane, Les Turner, Fred Wagner, Morris Weiss, and others.

Harvey Kurtzman arrived a bit worn, after an unscheduled drive from the Washington area--he missed his Auto-Train connection. He is most approachable in small groups or through his work and does not present a particularly impressive formal appearance. His talk, as is his habit, consisted primarily of Bill Elder jokes followed by a question and answer period. He was most accomodating to his many fans, filling program books with numerous sketches along with his autographs.

RBCC STAFFER T.H. MI.K (CENTER) TAKES AN EARLY STROLL AROUND THE DEALERS' ROOM.

Burne Hogarth, by contrast, is quite at ease in a formal lecture setting, and presented a slide show on art interpretation, covering work from the medieval period to, of course, Hogarth. He also found time to talk to individuals and small groups.

The similarities and contrasts between these two seminal artists are quite interesting. Both pay much attention to composition and details, but Kurtzman employs a loose style while Hogarth tightens every frame to the point of tension.

Due to a reported motel-originated mix-up, the dealers' room was quite cramped as part was partitioned off for the film room.

Films included an admirably wide range of vintage TV shows and a few full length features. Socrates Ballis was present and introduced--with a straight face--his god-awful turkey, "IMPULSE" starring Willian Shatner, which Ballis produced. The projectionist had the poor taste to run the reels right-side up and in order. More successful films included "The Projectionist", "Seventh Voyage of Sinbad", and Laurel and Hardy's first feature, "Pardon Us".

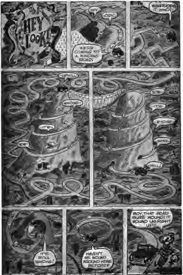
Attending artists jammed a mural at the close of the convention; not up to the better underground jam-sessions, but nice.

Auctions and door prize drawings enlivened the dealers' room from time to time, with most items donations for the Milt Gross fund.

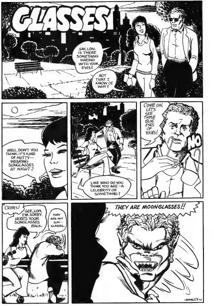
All in all, a pleasant two days spent with fellow fans and pros.

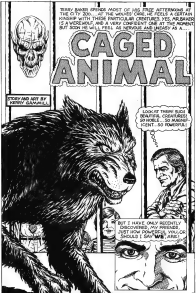
RD JOHNSONS
TOR LODGE
OR CENTER

FAR LEFT: HARVEY KURTZMAN; MIDDLE: BURNE HOGARTH; ABOVE: BAXTER CLIFFORD CHATS WITH HIS GURU, HARVEY KURTZMAN, AND HARVEY CHATS BACK.


HEY LOOK!
HEY!
LOOK!
WE'RE COMING TO A WINDING ROAD!
WOW! DOES IT WIND!
—UPHILL!
WINDING—
—IT'S—
NOW!
NOW—
—IT'S—
—WINDING—
—DOWN—
HILL!
IT'S STILL WINDING!
HAVEN'T WE WOUND AROUND HERE BEFORE?
BOY, THAT ROAD SURE WOUND! IT WOUND US RIGHT UP!!

A CLASSIC KURTZMAN "HEY LOOK" FROM 'HEDY DE VINE COMICS' #28, AUGUST 1948


GLASSES
SAY, LON, IS THERE SOMETHING WRONG WITH YOUR EYES?
NOT THAT I KNOW OF. WHY?
WELL, DON'T YOU THINK IT'S KIND OF NUTTY — WEARING SUNGLASSES AT NIGHT?
LIKE WHO DO YOU THINK YOU ARE — A CELEBRITY OR SOMETHING?
COME ON, LET'S SEE THOSE BLUE EYES OF YOURS!
NO
CRIPES!
GEE, LON, I'M SORRY. HERE'S YOUR SUNGLASSES BACK.
THEY ARE NOT SUN-GLASSES...
THEY ARE MOONGLASSES!!
-HANLEY


TERRY BAKER SPENDS MOST OF HIS FREE AFTERNOONS AT THE CITY ZOO....AT THE WOLVES' CAGE. HE FEELS A CERTAIN KINSHIP WITH THESE PARTICULAR CREATURES. YES, MR. BAKER IS A WEREWOLF, AND A VERY CONFIDENT ONE AT THE MOMENT, BUT SOON HE WILL FEEL AS NERVOUS AND UNEASY AS A....
CAGED ANIMAL
STORY AND ART BY KERRY GAMMILL
LOOK AT THEM! SUCH BEAUTIFUL CREATURES! SO NOBLE...SO MAGNIFICENT...SO POWERFUL!
BUT I HAVE ONLY RECENTLY DISCOVERED, MY FRIENDS, JUST HOW POWERFUL YOU, OR SHOULD I SAY "**WE**", ARE!

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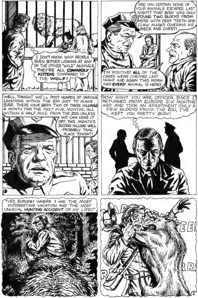
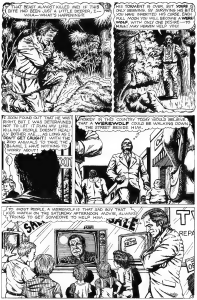
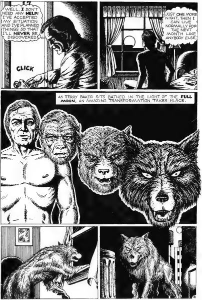
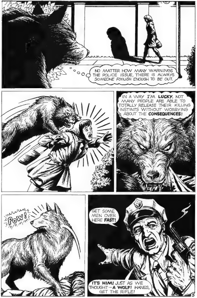
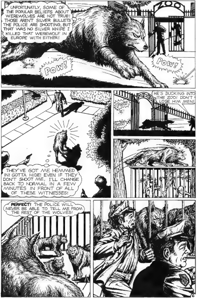
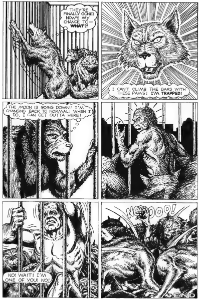

I DON'T KNOW WHY PEOPLE EVEN BOTHER LOOKING AT ANY OF THE OTHER "WILD" ANIMALS. THEY'RE ALL **COWARDLY KITTENS** COMPARED TO THE **WOLF**!
ARE YOU CERTAIN NONE OF YOUR ANIMALS ESCAPED LAST NIGHT? THAT BODY WAS ONLY **FOUND TWO BLOCKS** FROM HERE WITH DEEP TEETH AND CLAW MARKS COVERING HIS NECK AND CHEST!
I'M POSITIVE! **ALL** OF THE CAGES WERE CHECKED LAST NIGHT AND AGAIN THIS MORNING! **EVERY** ANIMAL IS HERE!
WELL, TONIGHT WE'LL POST GUARDS AT VARIOUS LOCATIONS WITHIN THE ZOO JUST TO MAKE SURE. THERE HAVE BEEN TWO OF THESE KILLINGS A MONTH FOR THE PAST FIVE MONTHS, ALL WITHIN A HALF MILE FROM THE ZOO. UNLESS WE CAN HEAD IT OFF, THIS MONTH'S SECOND KILLING WILL PROBABLY TAKE PLACE TONIGHT!
HOW RIGHT YOU ARE, OFFICER. SINCE I RETURNED FROM EUROPE SIX MONTHS AGO AND TOOK AN APARTMENT ONLY A FEW BLOCKS FROM THE ZOO, I'VE KEPT YOU PRETTY BUSY!
"YES, EUROPE! WHERE I HAD THE MOST INTERESTING VACATION AND THE MOST UNUSUAL **HUNTING ACCIDENT** OF MY LIFE!"
GRRRRRRRRR
EE!
RR

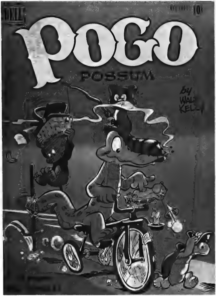

THAT BEAST ALMOST KILLED ME! IF THIS BITE HAD BEEN JUST A LITTLE DEEPER, I— WHA—WHAT'S HAPPENING?!
HIS TORMENT IS OVER, BUT **YOURS** IS ONLY BEGINING. BY SURVIVING HIS BITE YOU HAVE INHERITED HIS CURSE. EACH FULL MOON YOU WILL BECOME A **WEREWOLF**, WITH ONLY ONE DESIRE—TO **KILL**! MAY HEAVEN HELP YOU!
I SOON FOUND OUT THAT HE WAS RIGHT, BUT I WAS DETERMINED NOT TO LET IT RUIN MY LIFE. KILLING PEOPLE DOESN'T REALLY BOTHER ME... AS LONG AS I **DON'T GET CAUGHT!** WITH THE ZOO ANIMALS TO TAKE THE BLAME, I HAVE NOTHING TO WORRY ABOUT!
NOBODY IN THIS COUNTRY TODAY WOULD BELIEVE THAT A **WEREWOLF** COULD BE WALKING DOWN THE STREET BESIDE HIM.
TO MOST PEOPLE, A WEREWOLF IS THAT SAD GUY THAT KIDS WATCH ON THE SATURDAY AFTERNOON MOVIE, ALWAYS TRYING TO GET SOMEONE TO HELP HIM.
SALE
SALE
$279
TV
REPA


WELL, **I** DON'T NEED ANY **HELP!** I'VE ACCEPTED MY SITUATION AND I'VE PLANNED THINGS SO THAT I'LL **NEVER** BE DISCOVERED!
CLICK
JUST ONE MORE NIGHT, THEN I CAN LIVE NORMALLY FOR THE NEXT MONTH LIKE ANYBODY ELSE.
AS TERRY BAKER SITS BATHED IN THE LIGHT OF THE **FULL MOON**, AN AMAZING TRANSFORMATION TAKES PLACE.
4


NO MATTER HOW MANY WARNINGS THE POLICE ISSUE, THERE IS ALWAYS SOMEONE FOOLISH ENOUGH TO BE OUT.
IN A WAY I'M **LUCKY**. NOT MANY PEOPLE ARE ABLE TO TOTALLY RELEASE THEIR KILLING INSTINTS WITHOUT WORRYING ABOUT THE **CONSEQUENCES!**
POW!
GET SOME MEN OVER HERE **FAST!**
IT'S HIM! JUST AS WE THOUGHT— **A WOLF!** HANES, GET THE RIFLE!


UNFORTUNATLY, SOME OF THE POPULAR BELIEFS ABOUT WEREWOLVES ARE NOT TRUE! THOSE AREN'T SILVER BULLETS THE POLICE ARE SHOOTING, BUT THAT WAS NO SILVER KNIFE I KILLED THAT WEREWOLF IN EUROPE WITH EITHER!
ZOO
POW!
POW!
HE'S DUCKING INTO THE ZOO! DON'T LOSE HIM, MEN!
POW
ZOO
THEY'VE GOT ME HEMMED IN! GOTTA HIDE! EVEN IF THEY DON'T SHOOT ME, I'LL CHANGE BACK TO NORMAL IN A FEW MINUTES IN FRONT OF ALL OF THESE WITNESSES!
PERFECT! THE POLICE WILL NEVER BE ABLE TO TELL ME FROM THE REST OF THE WOLVES!


THEY'RE FINALLY GONE! NOW'S MY CHANCE TO— WHAT?!
I CAN'T CLIMB THE BARS WITH THESE PAWS! I'M TRAPPED!
THE MOON IS GOING DOWN! I'M CHANGING BACK TO NORMAL! WHEN I DO, I CAN GET OUTTA HERE!
NO! WAIT! I'M ONE OF YOU! NO!
NOOOOO!
END


DELL
10¢
POGO
POSSUM
by
Walt Kelly

DELL COMICS ARE GOOD COMICS

WRITTEN by
Jeff Gorrell

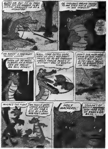
POGO FROM ANIMAL COMICS TO THE DAILY STRIP - PART TWO:
ALARUMS AND DIVERSIONS

Trying to characterize the "Albert and Pogo" episodes in latter issues of Animal Comics, and the "Pogo" stories in the Four Color (#s 105 and 148) and regular series, is like trying to pin down the rich, idiosyncratic visions of the Marx Brothers, Richard Lester, Woody Allen, and the like. The humor, which is the raison d'etre of their works, is original and unduplicatible. The plots almost defy summary. The progression of action is impressionistic. Identities of the characters are fluid. "Reality" (what is the reality of funny animal stories, anyway?) merges with fantasy, and adventure flows into slapstick sequences and farce.

In many ways this could also be said about the legion of funny animal stories from the Forties. In Bugs Bunny, in Tom and Jerry, in Donald Duck, in Oswald the Rabbit, over and over again the characters engage in a wide variety of experiences--some fitting very neatly into the individual strip's world view, and others standing apart from the ordinary dimensions of the funny animal framework. However, the generally plastic character of most funny animal stories fluctuates only from story to story. Donald, for example, may hold a variety of jobs and be sent to innumerable areas of the globe, but each story has an inner integrity, an adherence to a constant premise that makes it hold together. Likewise, Bugs may get in all sorts of trouble, but within any one story his antics are bound by a narrow range of assumptions. The really far-fetched stories are rare and they stand out as curiousities (e.g. the first story in Oswald Four Color 67).

One of the immediate indications of the recognizability and predictability of most animal stories is that, once the basic plot device is introduced, you can "read" the rest of the story quickly, without paying much attention to the dialog. Not so with Pogo. In order to understand the kaleidoscopic plot twists that are characteristic of all the Pogo stories, the reader has to slow down and actually read what is being said and see what is being done. He cannot skim the stories and expect realistically to pick up the intricacies of the stories. Thus, in this way the Pogo stories are more dense, more surprising and more varied than most other funny animal stories. It's like eating fruit cake after dining on Hostess Twinkies.

Even slowing down to read Pogo is less than sufficient. The dialog, probably more than any other dialog in comic book history, is aural. It works best when it is read out loud, and even better if the reader has a thick southern accent. And that is an interesting fact, because the most fluid dimensions of the stories are verbal. Not only is the language changeable but it also changes how the action in the stories proceeds and it accounts for the chameleon-like structure of the plots.


BLESS ME, BUT PO' OL' POGO DONE DID DO HISSELF IN BY GITTIN' SWALLIED UP BY A MONSTER!
DE THOUGHT BRINGS TEARS TO MA EYES AN' A LUMP IN MA THROAT!
ME BANES! A SHO-NUFF TALKIN' LUNK!
OPEN UP YO' MOUF, ALBERT, AN IS POGO! SEE ME WAVIN' MA TAIL BONES?
WELL, COME OUTEN DERE! DEM US ONLY GOT EIGHT PAGES FO' TO GIT THROUGH ABOUT TWELVE PAGES OF ACTION—YOU IS WASTIN' TIME!
WHERE'S THE FISH?
HOLY MACKEREL!

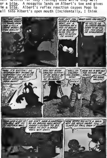
OPPOSITE PAGE: COVER OF "POGO #3", 1950.
ABOVE: PAGE 2 OF "ALBERT THE WHALER" FROM ANIMAL #13.

As Albert mellows and becomes accepted by the other swamp critters for what he is, a gradual proliferation of inhabitants occurs (do they come out of hiding because they now are safe from consumption?). As the population of the swamp evolves communication among the creatures begins to break down. The meanings of words often are confused, as are the words themselves. Thus, *whaling* is confused with *wailing* (Animal 13); *Nature's creatures* confused with *Nature's screechers* (Animal 25); a *case o'weasels* (wheezing away) is confused with a *case of measles* (Four Color 105); and an *atom bomb* is confused with an *Adam bomb* (Four Color 148).

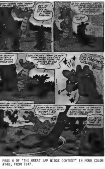
Kelly has always been good at plays on words, but in the above examples and in many other instances he is not merely making puns. His verbal talent provides the turning point and the motivating factor for many a story. In each of the above cases storylines hinge upon the failure of one or more animals to interpret the words they hear accurately.

But that is not all. A barrage of puns greets the reader of most of these stories, each one with the potential of changing the focus and spinning the already tottering plot elements off into realms unknown. When this is combined with the fact that the animals really aren't very good at sending and receiving messages, because they are so wrapped up in their private fantasy worlds, anything can happen. For an example of how this can work, witness the following plot fragment from *Animal 13*.

In the opening panel Albert and Pogo, having pooled their talents for lazy fishing, doze while they wait for a *bite*. A mosquito lands on Albert's toe and gives him a *bite*. Albert's reflex reaction causes Pogo to fall into Albert's open mouth (Incidentally, I think Pogo and Albert are such good friends because they know each other inside and out). Looking around, Albert says: "Pogo! Where is you? Must be us got a *bite*." He decides that Pogo has been swallowed by a monster (which would be true, but Al has reformed), and, reacting tearfully over the loss of his friend, and also to feeling Pogo inside him, says he has a *lump* in his throat. Since the *lump* is Pogo, Al retrieves him and they decide to go looking for the big fish who must have caused the incident.


WHAT DOES YOU SELL?
WELL, OF COURSE YOU KNOWS, NOW!

PAGE 4 FROM "ALBERT THE WHALER" IN ANIMAL #13, 1945.

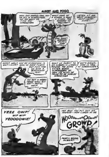


PAGE 6 OF "THE GREAT SAM WIDGE CONTEST" IN FOUR COLOR #148, FROM 1947.

When Al tells Uncle Antler (a moose) about the big fish, Antler asks if they know anything about *whaling*. So Al and Pogo *wail* loudly. Antler stalks off to get his *whaling* outfit so he can sell *blubber*. Al and Pogo then vow that they can out-*blubber* him and they go to see Howland Owl about the possibility of making money from *wailing*. Upon hearing the word *wailing*, Howland flips into a rhapsodic fantasy about the romance and excitement of the *whaling* experience. Since they have their own associations with the word *wailing*, Al and Pogo are unconvinced. Their brand of *wailing* is not so spectacular.

Out on their raft they attempt capturing a *wail* (made by blowing through a harmonica) in a bucket. That strategy doesn't work, so they peel onions to work up some good *blubbering*, then try to boil down their tears from the onions (*blubber*) to make oil. This fails, too.

Notice that the direction the story takes and the ways it changes derives from the very personal associations each character has with the words used. Not only do verbal misunderstandings or plays on words lead to verbal fantasies, but also to extended action.


ALBERT AND POGO
YEEE OWP! WIP WIP! YEOOOOWIE!
WOOoo...ooOOooP! GROWD!
PERTY GOOD ALBERT!

PAGE 8 OF ANIMAL COMICS #25, FEB.-MARCH, 1947

For example, a duel between Antler and Albert using horns as weapons pits Albert with a tuba and Antler with his antlers (Animal 9). Sizing each of the opponents up immediately prior to the duel, each side concludes that the other is "total unprepared" for the fight, because of their vastly different interpretations of the word horn.

When it is not words themselves that direct the action it is the rich fantasy life of the main characters that leads them off into attempts to make their fantasies reality. For example, when Al and Pogo go off on an expedition seeking the Fountain of Youth, a series of incidental accidents convince Howland and Churchy that they have been transformed into younger versions of themselves (Animal 21). When Pogo gets trapped in an old chest (Animal 23), Churchy and Howland first think it is a pirate's chest (and should be buried), then that it is haunted (and should be buried), then that they have murdered Pogo by burying him alive (he has sneaked away), then that Pogo has come back to haunt them. Their jumping to conclusions in this manner is typical behavior.

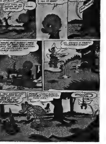
What this boils down to is that personal fantasy is more "real" than reality in the swamp. Disguises, mistaken identities, misinformed "facts", half-baked notions, newly adopted roles, and other ways of confusing themselves contribute to the helter-skelter nature of the interactions among animals. A further example of this is a sequence from "The Deep Freeze" in Pogo #3.

Albert, trying to avoid digging up sweet potatoes with Pogo, dumps the contents of a feather pillow out of an upstairs window, thereby approximating a snowstorm. Meanwhile, Churchy, carrying an open jar of honey, trips and gets the jar stuck upsidedown over his head; the feathers cover him and make him unrecognizable to his friends. When Al and Pogo see him, they think he is a Snowy Owl, a harbinger of an early and cold winter. They predict snow (forgetting for the nonce that they live in a swamp and that it is August). Furthermore, since Churchy's words are garbled, coming from within a jar full of honey, Pogo bundles up warmly and rushes over to Howland Owl's house to get him to translate the Snowy Owl's language.

Howland also is easily convinced that it is cold and snowing out, and he, too, dresses in appropriate attire for a blizzard. Enroute to Pogo's house they pass a rabbit and frog who think they are a safari from Mars. Howland faints from the heat, but Pogo--thoroughly convinced by his fantasies--thinks it is from the cold. Pogo puts Howland on the stove to thaw. Churchy pulls a gun out and points it at his own head. Al and Pogo are aghast at the apparent suicide, but Churchy merely blows the jar to pieces. Restored to his old self he then straightens things out.

These episodes I have cited are by no means singular. As representatives of the comedic style of the early Pogo stories, they stand as complex reworkings of the funny animal genre, leading away from one tradition in the comic books and foreshadowing the apex of Kelly's talented vision in the daily comic strip of the Fifties. The links between the two media will be explored in the next installment, as I look at particular Pogo stories that appeared both in the comic book and in the comic strip.

* * *


AH MAKES A PERTY TOLERABLE GHOST!
WHOOOOOO

PAGE 10 FROM ANIMAL #23, OCT.-NOV. 1946.

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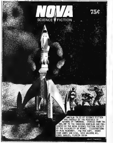

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- 7 -

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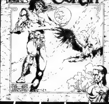

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MEDIASCENE #16 = $2.00 - Another special double-size issue. Color cover by Richard Corben & 2 page preview of his new book, a profile of Jack Davis, an interview with Berni Wrightson along with an impressive sampling of his art, Barry Smith's art print "The Devil's Lake", A Tribute to Vaughn Bode, spectacular multicolor centerspread of Gil Kane's "Flame Horse", Steranko Shadow painting, & much more!
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GOLDEN AGE REPRINTS = $2.50 each - These are complete reprints of classic Golden Age comics in black & white with full color covers. Issues available from us now are: DAREDEVIL BATTLES HITLER #1, SPECIAL #1, ALL STAR COMICS #2, &4, MILITARY COMICS #1, CAPTAIN MARVEL #1, DOLL MAN QUARTERLY #1, PLASTIC MAN #1, NEW YORK WORLD'S FAIR COMICS [1939], U.S.A. COMICS #1, SPECIAL EDITION COMICS #1, PEP COMICS #1, YOUNG ALLIES #1, ALL SELECT #1, PEP COMICS #17

FAVORITE FUNNIES #1-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo [occupying the entire centerspread], Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYCLOPS = 75¢ - full color cover print by Richard Corben, 8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #6 = $2.00 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp art, new art from the Burroughs paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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FANTASTIC EXPLOITS #14 - 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabee & more]
#15 - 85¢ [An unpublished 6 page horror strip by William Black, 2 episodes of Buck Rogers, part I of "Massacre" (White Indian) by Frazetta and a front cover by John Adkins Richardson]
#16 - 85¢ [8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 - $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 - $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 - $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 - $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#23 - 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAJOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Major and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

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STREET COMIX #2 PRESENTS FLASH GORDON - 75¢ - This comic reprints an entire Flash Gordon adventure by Dan Barry from the 1951-52 daily strip. Color cover by Barry.
THUNDA #1 - $12.50 - This is a deluxe 9 X 12 reprint of the entire issue of THUNDA #1 by Frank Frazetta, printed on heavy stock from the original art in black and white with a color cover. The original comic now sells for $100. This is a volume you'll be able to keep and treasure for a long time to come.
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STAR TREK SOUVENIR BOOK #1 - 75¢ - Front cover of Mr. Spock by Virgil Finlay, "Koenig On Star Trek" by Walter Koenig, and several stills.
SQUA TRONT #4 - $6.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta, Wrightson, etc. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

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GOLDEN FUNNIES [TITLE CHANGES TO VINTAGE FUNNIES WITH #12] #1-25 = $10.00

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19) HORROR & SF SPECIAL - one and one half hours - $5.00

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28) THE TONIGHT SHOW - 3 hours - $8.00
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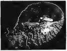

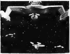

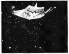

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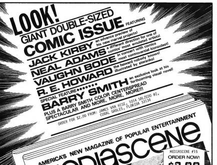

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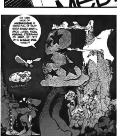
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